# T H E  S T A R*  M A N

by

Bruce A. Evans and Raynold Gideon

Sometimes I think we're alone.
Sometimes I think we're not.
In either case the thought is
quite staggering.

R. Buckminster Fuller

DE IN:

EXT. HIGHWAY - NIGHT

Two police cars, lights flashing and SIRENS WAILING, zoom PAST US.

INT. LEAD POLICE CAR - NIGHT

A SECURITY GUARD squirms in the passenger seat and points.

GUARD
Here, here, right here.

Behind the wheel, a regular POLICE OFFICER slams on the brakes. THROUGH the WINDSHIELD, we can SEE the headlights sweep across a billboard announcing a "new" housing development as the squad car turns off the asphalt and starts up a rutted dirt road.

GUARD
Kill the sirens and the lights...

OFFICER
(flicks a couple of switches)
For your sake, Benny, I hope you're right.

BENNY (GUARD)
I'm telling you. I saw them land.

Behind them, the lights and SIREN on the second car FADE OUT.

EXT. HOUSING TRACT - NIGHT

Using only their parking lights, the two police cars creep up the dirt road between skeletons of unfinished houses. Benny and the two policemen have to crane their necks out of the windows to see through the patchy fog that is seeping into the area.

BENNY
(loud whisper)
There!! Up there on the hill!! You thought I was crazy. Well, what's that?!!

The Officer stops his car and scans the area. The second car stops just ahead of it. There is something in the clearing immediately below the top of the hill, but with the fog obscuring its outlines, it is difficult to tell what it is.

OFFICER
What? I don't see anything.

BENNY
(getting out of the car)
The UFO... right there. See. The nose's by the road and the back's right in line with that big tree...
(to Second Officer who's getting out of his car)
Huh? Didn't I tell you? They came down a ramp out of the ship there and then went to the first terrace and flew down into the houses...

SECOND OFFICER
Flew? You didn't tell us they flew?!

The first Officer, still in his car, is peering intently at something down among the houses.

SECOND OFFICER
You hear that, Mike? Now he's telling us...

OFFICER
What's that?

Benny and the Second Officer hurry around the car and look down the hill. A light glowing in the fog is joined by another and together they bob off in the opposite direction.

BENNY
That's them!!

SECOND OFFICER
Probably kids.

OFFICER
(not convinced)
Probably...

EXT. HOUSING TRACT - NIGHT

Completely dark, tne police cars glide silently down the hill. At the bottom the headlights flash on and the Officers jam their accelerators to the floor.

INT. LEAD POLICE CAR - NIGHT

We are LOOKING PAST Benny and the Officer at the shafts of light bouncing off the droplets of fog. Suddenly, the beams pick up two humanoid FIGURES in mint green life-support suits walking down the center of the street.

They turn toward the on-rushing squad cars. Light streams from strips on the sides of their helmets. Mirrored faceplates hide their features. The rack lights and SIRENS OF BOTH CARS BLAST ON.

In one swift motion, the green-suited Figures cock their arms above their heads. Barbell-shaped rocket devices swing off their wrists into their hands and jerk them off the ground.

BENNY
(pounding the Offi-
cer on the shoulder)
Whooeee... I told you they could fly.

One of the Figures' boots bumps over the roof of the car.

EXT. HOUSING TRACT - NIGHT

The two police cars SCRAPE FENDERS as they jounce through a turn and accelerate back up the street after the flying Figures. Benny is hanging out the window trying to bring them down with his revolver.

A third Figure flies across their path and jets through the houses after the other two. The police cars cut across a front lawn and swing onto the uphill road to parallel the Figures' course toward the spacecraft. The Second Officer pulls ahead and begins FIRING out of his window.

INT. UNFINISHED HOUSE - NIGHT

There is a "POP" and a hard-edged cone of light shoots out of the darkness to capture the inside of a nascent kitchen and pull back a three-dimensional image of stove, sink, cupboards, electrical wiring and walls into a four-inch white disc that a green-suited Figure is holding up to its faceplate.

Abruptly it lowers the disc. The FAINT SOUNDS OF A PERCUSSIVE LANGUAGE can be HEARD COMING FROM INSIDE THE HELMET. The Figure spins around to look out the kitchen window.

At the top of the hill on the other side of the development, lights are coming on across the skin of a kite-shaped SPACECRAFT as it prepares for take-off.

The Figure turns and springs for the open back door. With its rockets in its gloved hands, the Figure is lifting off before it clears the house.

EXT. HOUSING TRACT - NIGHT

Still in hot pursuit, the police lose sight of the three Figures as they jet over the edge of a terrace. One after the other, the cars crest the ridge with a roar but brake to a bone-jarring stop when they see the lighted spacecraft in the clearing ahead. Benny piles out of the car to get a better shot. The two Officers are slower to follow.

OFFICER
(staring at the spacecraft)
Holy Umbangaya!!

The RISING THUNDER OF THE SHIP'S POWER PLANT vibrates the hillside. The first green-suited Figure flies directly into the opening created by a boarding ramp being lowered out of the silver underbelly.

BENNY
They're getting away!!!

The Officers raise their revolvers and OPEN FIRE. The force of one of their slugs spins the second Figure around. TWO MORE SHOTS rip through it, the Figure's lifeless hands release the rockets and it plummets to earth. The third Figure scrambles up the ramp and into the craft. The landing pilons begin to lift off the ground. The fourth Figure zooms up over the ridge.

SECOND OFFICER
There's another one!!

The men turn and FIRE. The Figure, seeing it has no chance to make the ship, banks around and heads back down the hill. The men start after it. Behind them the spacecraft reaches escape velocity and hurtles into the night sky. The concussion waves knock Benny and the Officers off their feet. By the time they get up, the Figure is zipping through the houses out of their range.

OFFICER
(running to his car)
Mike, get on the radio and get us some help. Tell them we got ourselves a Martian here, and there's another one loose in the area. Get the Chief. Benny, watch that guy.

EXT. HOUSING TRACT - NIGHT

The green-suited Figure dips over the roof of a "model" home and lands in the back yard next to the pool. The rockets retract into their sleeve pouches. As the Figure steps into the shadow cast by the fence surrounding the yard, we can HEAR ITS LANGUAGE BEING SPOKEN INSIDE THE HELMET. (We UNDERSTAND what is being said through SUBTITLES.)

FIGURE (V.O.)
Number four to Dind Rig.

SHIP (V.O.)
We have you, Medb Nyrax.

Suddenly, a projection beam coats the inside of the Figure's faceplate with light. We can SEE IMAGES moving on the inside surface of the mirrored glass, but they are reversed and indistinct.

FIGURE (V.O.)
Directions for retrieval.

SHIP (V.O.)
Prepare to receive satel compass.

The Figure presses the palms of its mittened hands together, prayer fashion. When it pulls them apart, a blue force field pulses between them. At shoulder width, they stop.

FIGURE (V.O.)
Ready.

A solarized aerial view of the area imprints itself on the force field. A green dot appears in the upper right corner of the solarization, a red dot just to the left and below of center.

SHIP (V.O.)
Lock in and proceed to red.

The Figure squeezes the force field into a ball that disappears when its palms come together.

FIGURE (V.O.)
What happened to Medb Keltoi?

SHIP (V.O.)
He's dead... We'll get you out.
Don't worry.

EXT. HOUSING TRACT - NIGHT

The first Officer idles TOWARD US sweeping the houses on either side of him with his searchlight. Behind him the green-suited Figure rockets out of the darkness on its way to its rendezvous. As it sails over the squad car, the Officer throws himself out with the shotgun. The Figure is swallowed by the darkness ahead, but the Officer FIRES after him, anyway.

EXT. HOUSING TRACT - NIGHT

A hard summer RAIN pelts an S65 Army helicopter as it settles to the earth next to the spacecraft's landing site. MARC SHERMIN, a trim, ascetic-looking man of indeterminate age, jumps out. Raindrops speckle the shoulders of his gray suit as he sloshes out from under the rotors to an Air Force CAPTAIN waiting with an umbrella.

SHERMIN
Marc Shermin, National Security Agency.

CAPTAIN
Captain Bell... we still haven't found the second one.

Shermin grunts and they start up the hill toward a canvas wall that has been erected around the green-suited Figure that was killed. On the road below them, local news teams and curiosity seekers are held behind sawhorse barricades by armed MPs.

CAPTAIN
Is the UFO still in the area?

SHERMIN
A flight of F16's just made visual contact over Lake Michigan.

CAPTAIN
Looks like it finally happened.

A HIGH-PITCHED WHINE greets them as they enter the enclosure formed by the canvas wall. Benny, our two police Officers, assorted plainclothes people and firemen watch another fireman cut around the edge of the Figure's faceplate with a small circular saw. A makeshift awning keeps the rain off him and the body.

SHERMIN
(to the Captain, sotto voce)
Get everybody out.

CAPTAIN
Okay, folks, I'm sorry, but you're going to have to leave.

BENNY
Not me. I shot that son of a bitch. I want to see what he looks like.

CAPTAIN
Sorry. Everybody out.

POLICEMAN
What about us?

CAPTAIN
Everybody.

Grumbling, they shuffle toward the exit. The fireman with the saw gets up to leave.

SHERMIN
You stay...
(to the fireman with paramedic equipment)
And you.

A MAN in a black rain slick hangs back.

MAN
I'm staying.

Shermin fixes him with a cold stare.

MAN
Jim Lloyd, FBI.

SHERMIN
(turning away)
Captain, anybody not out in three seconds, you shoot.

Something tells the FBI man that it would be best if he left and he does.

SHERMIN
(to the fireman with the saw)
Go ahead.

Smoke rises from under the saw. The blade connects with an earlier cut and the fireman slides the face-plate off the helmet.

CAPTAIN
(to himself)
Oh my God!!!

There in the brilliance of a mercury vapor work light lies a MAN from the STARS. His skin is an opaque blueish color. Looking at him is like looking through the bottom of a Coke bottle. Under his translucent skin we SEE a maze of veins and arteries extend from a black mass that sits in the upper half of his head. He is hairless. Underneath a graceful forehead his lids droop over his oversized green opalesce eyes. His nose is curved almost beak-like. The thin lips that delineate his mouth are chalk white.

SHERMIN
(to the firemen)
Put that in a body bag.
(to the Captain)
Get it lifted to Fort Detrick immediately.

CAPTAIN
The cops were shouting 'Martians' all over the air waves. What do we tell them and the press?

SHERMIN
(taps the bridge of his nose, thinking)
They made a mistake... eh... They killed a soldier on night training for chemical warfare... Classified. We can't release the name until next of kin...

A BURST OF PERCUSSIVE LANGUAGE ECHOES FROM INSIDE THE dead Star Man's HELMET. The firemen jump back from the body. There is ANOTHER BURST quickly followed by a projection beam that shoots out from one side of the helmet and throws an image of the escaped Star Man, shot from inside his helmet, against the canvas wall. His mouth moves around the percussive SOUNDS of his LANGUAGE.

STAR MAN (V.O.)
Number four to Dind Rig. Number four to Dind Rig.

The image changes and we SEE an egg-shaped room crammed with lights, dials, read-out screens and TWO CREWMATES that are similiar to the Star Man, but dressed in what looks like loose-fitting jumpsuits.

CREWMATE (V.O.)
We have you, Medb. Stand by for a new compass setting.

SHERMIN
He's still on the ground. That's what they've been waiting around for. We can't let them pick him up.

EXT. MICHIGAN HILLTOP - NIGHT

The Star Man is standing in the middle of a natural meadow overlooking the lights of a sparsely populated valley. Behind the RAIN steaming over his faceplate, we can again SEE images moving on the inside surface of the mirrored glass and HEAR THE PERCUSSIVE SOUNDS OF HIS LANGUAGE.

STAR MAN
What's wrong?! I'm in position.

CREWMATE (V.O.)
The Ri will explain.

STAR MAN
What's to explain? I'm in position. Come down and get me.

EXT. CANVAS ENCLOSURE - NIGHT

The image on the wall changes back to the interior of the spacecraft. What looks like a solid door in the back of the egg-shaped room bulges, then sprouts arms and legs as the RI literally walks through it. A stream of particles clings to him for a few steps, then sucks back into the shape of a door.

RI (V.O.)
We've been here too long. There are hostile craft coming into the area. Prepare for...

STAR MAN
Destroy them.

RI (V.O.)
I don't have the authorization to do that.

STAR MAN
Contact the Vergobret and get it.

RI (V.O.)
There is no time.

STAR MAN
You didn't have the authorization to land, either.

RI (V.O.)
Medb Nyrax. Prepare for satel compass.

EXT. MICHIGAN HILLTOP - NIGHT

After a moment's hesitation, the Star Man presses the palms of his mittened hands together. When he pulls them apart, the blue force field pulses between them.

STAR MAN
Ready.

A solarized aerial view of the United States imprints itself on the force field. A green dot appears on the northwestern shore of Lake Michigan, a red dot in the area of Death Valley, California.

STAR MAN
That's clear across the land mass.

RI (V.O.)
It's where we practiced our first landings. We'll be waiting for you there on the dawn of the third day.

EXT. CANVAS ENCLOSURE - NIGHT

The WIND billows the canvas under the image of the Star Man.

STAR MAN (V.O.)
That's too far, Ri. Give me a closer pick-up point.

RI (V.O.)
We'll monitor you along the way. If there is an opportunity, we'll lift you out before.

CREWMATE (V.O.)
(looking up from his read-out screens)
Ri, there are more hostile craft entering the area.

RI (V.O.)
Lock in, Medb. Travel during the darkness. Your rockets are in good order and you have sufficient fuel. It will be an easy trip for you.

EXT. MICHIGAN HILLTOP - NIGHT

STAR MAN
What if I don't get there by the third dawn?

RI (V.O.)
We'll have to leave this planet without you... Good luck, Medb.

STAR MAN
Yes, sir.

The light goes out behind his faceplate and he presses his hands together until the solarized map disappears into his palms. He looks longingly up at the sky, but the low-hanging clouds obscure any view he might have of his ship. There is nothing else left to do. He cocks his arms above his head. The rockets swing off his wrists into his hands and, with a slight BLAST OF FLAME, pull him into the air.

INT. ARMY HELICOPTER - NIGHT

Mud-splattered, Shermin climbs through the open bay door into a communications room. Three TECHNICIANS man consoles of computer terminals, teleprinters, microwave scanners, neutron back scatters, radar screens and forward-looking infrared modules. Shermin looks questioningly at the Captain standing next to one of the Technicians. The Captain shakes his head "no".

CAPTAIN
The F16s said that it circled once and shot straight up. They weren't able to get it on radar.

SHERMIN
Okay, we gotta find him. Did you get a fix on his location?

CAPTAIN
Nothing we have could pick up his frequency.

SHERMIN
(to one of the Technicians)
Lyman, get a hold of Norad. Ask them to focus one of their Low-Altitude Surveillance Satellites over this area. And I want a monitor on all police and private security calls within a five-hundred-mile distance. Anything unusual, any reports about monsters, things like that, I want to hear about.

EXT. MICHIGAN COUNTRYSIDE - NIGHT

With his helmet spots cutting a corridor through the rain, the Star Man flies just above the tree tops, expertly rising and falling with the gently rolling terrain. The first glimmer of dawn shows on the horizon behind him.

Ahead, he sees a web of power lines looping off a high tension tower turn purple when hit with his light. He drops under them and whips along a two-lane road. The pine trees on either side of him strobe by like a purple picket fence.

EXT. HIGHWAY - NIGHT

A produce truck rumbles toward the point where the two-lane road crosses the highway. The trees block the Star Man's view of the approaching truck. He accelerates and starts to rise as he approaches the intersection.

INT. TRUCK CAB - NIGHT

The headlights pick up the green figure of the Star Man darting out of the trees. The DRIVER slams on his brakes, but it is too late.

EXT. COUNTRY ROAD - NIGHT

The Star Man hits the spoiler above the cab. We HEAR the SMACK OF IMPACT and SEE him tumble through the air.

EXT. ROADSIDE - NIGHT

The Star Man crashes face first into the mud between the bushes and the strip lights on the sides of his helmet go out. He immediately thrashes over onto his back and, with his mittened hands, tries to close a shoulder-to-hip tear in his life-support suit.

By the faint identification light that flickers on and off inside his helmet, we SEE him gasping as our atmosphere mixes with his and threatens to suffocate him.

Up on the road the truck slides to a stop. The Driver and his HELPER get out and run back to where they think the Star Man disappeared.

DRIVER
(pointing a flash-light into the underbrush)
Looked like a man... flying!

HELPER
Yeah...

DRIVER
(yelling into the darkness)
Hello... hello... anybody...?
Where are you?

The Star Man hears their voices and struggles to his knees. Through the scratched faceplate he sees the men heading in his direction. Still trying to clutch the edges of the tear together, he gets to his feet. He wants to run but is too weak. He staggers forward to the protection of a stand of alders and collapses.

DRIVER
You hear that? Is anybody there...? Hello...

He shines his light at the alders, but all he can see are the glistening leaves. On the ground behind the leaves, the Star Man weakens. His hands drop from the suit, allowing the rent to gape open and reveal the translucent body underneath.

HELPER (O.S.)
I'm getting wet. Come on. It musta been a bird.

DRIVER (O.S.)
That was no bird.

The Star Man feebly turns his head and, defenseless, watches the Driver's feet approach the grove and stop only inches away. Behind the faceplate a piece of white light breaks off from the shining mass in the Star Man's head and moves down his neck. Through the hole in the suit, we SEE it arrive at the top of his single lung.

HELPER (O.S.)
We're going to be late. Come on. Whatever it was, it's not going to sue you.

DRIVER (O.S.)
Yeah, okay...

After a last look he follows. As his feet move away, the white light spreads throughout the Star Man's lung like a phosphorescent tide. When it fills the entire organ, it begins to vibrate.

DISSOLVE TO:

EXT. MICHIGAN SKIES - MORNING

Two S65 Army helicopters chop through a zigzag search pattern over the landscape.

MALE (V.O.)
Fort Detrick to Strange Runner...

STATIC.

TECHNICIAN (V.O.)
Hold for this end, Fort Detrick...

INTERCOM BUZZ.

TECHNICIAN (V.O.)
The boss is on the video phone, Mr. Shermin.

INT. HELICOPTER - MORNING

Marc Shermin descends the two steps from the flight deck to the communications room and takes a seat in front of a square of six medium-sized television screens.

The Technician next to him pushes a button and one of the screens crackles to life with the image of GEORGE FOX, mid-fifties, craggy face, gray crew cut.

FOX (V.O.)
I got something for you, Marc.

He unfolds a three-page sheaf of plasticized paper and holds it up for Shermin to see. Above the unfamiliar writing on the first page are symbols of a hydrogen atom, pulsars, a nude man and a woman and Earth's position in our solar system.

FOX (V.O.)
Recognize this?

SHERMIN
It's a copy of the plaque NASA sent into space on the Pioneer probes.

FOX (V.O.)
It was in the chest pocket of the extraterrestrial's suit.

SHERMIN
I'll be damned. We sent the invitation and they came for a look.

FOX (V.O.)
Columbus came here for a look and you know what happened to the Indians. You've got to get this guy, Marc. He can't get off the planet. We're trying to find out what's going on. If there are more of them out there and what they want from us. But we don't have anything yet.

SHERMIN
Did he have any weapons?

FOX (V.O.)
Nothing like a gun, but we found four gray marbles in a leg pocket. They could be explosives, gas pellets, maybe just hard candy... How is it going out there?

SHERMIN
The rain kept us down for a while but we're working it now.

FOX (V.O.)
Keep at it. As soon as I find out what the marbles are, I'll let you know.

SHERMIN
Okay, I'll talk to you then.

FOX (V.O.)
Oh wait, wait... Jesus, I almost forgot. They haven't finished the autopsy yet, but it looks like we lucked out in at least one area. His germs won't affect us and ours won't affect his. The biochemistries are completely different.

EXT. COUNTRY ROAD - DAY

The sun is high in the sky. Under the alders the Star Man stirs and awakens with a start, then remembers where he is. He parts the tear in his suit and looks at his lung through his translucent body. It has changed in color from brown to a rich yellow ocher. His identification light is still on and we SEE him take several deep breaths of our atmosphere. His lung expands and contracts easily.

He taps off his identification light and conducts a quick inventory of his mud-caked suit. The right rocket is broken in half. The left is a melted stub of metal. The control panel on his chest is badly dented and all but one of his cameras are splintered.

The HUM OF TRAFFIC pulls him to the edge of the alders. He pushes aside the leaves and finds himself looking at the outskirts of EAU CLAIRE, WISCONSIN, sprawled out in front of him. His HELMET ECHOES with a hard, CLICKING EXPLETIVE, then the SOFTER TONES OF HIS LANGUAGE.

STAR MAN
[subtitles]
Medb Nyrax to Dind Rig.

His answer is a HIGH-PITCHED WHINE. He presses a series of buttons on his chest.

STAR MAN
Medb Nyrax to Dind Rig. Come in, Dind Rig.

Again, the HIGH-PITCHED WHINE is all he gets. He SHUTS THAT OFF. Turning from tne highway, he walks through the grove of trees to see if there is a way out for him on the other side. There isn't. Suburban houses are wrapped around the base of his small hill. Again, we HEAR his LANGUAGE.

STAR MAN
Medb Nyrax to Dind Rig.

All he gets is the HIGH-PITCHED WHINE. It ENDS ABRUPTLY when he slams a hand against the control panel on his chest. His anger is distracted by a Mustang Hatchback, with "MOTHER GOOSE - Comforters/ Pillows" stencilled on its doors, pulling into the driveway of the house directly below him.

There is a "For Sale" sign in the yard, and a frumpy, fiftyish MAN, with a cigarette stuck in the corner of his mouth, is planting "Open House" penants into the apron of the lawn.

EXT. HOUSE - DAY

MAN
(coming toward the Mustang)
I'm glad you're here. I wanted to talk to you.

JENNY HAYDN, a pretty girl in her mid-twenties, gets out of the car with a bag of groceries.

JENNY
Hello, Glenn. How are you today?

GLENN (MAN)
I got somebody coming over. They don't want to spend the kind of money you're asking, but I'm sure when they see the house...

JENNY
(striding up the walk ahead of him)
Glenn, I've already come down twice. I can't come down...

GLENN
Did I say you'd have to come down? I think I can bring them up. I just want you to keep an open mind...

EXT. HILLSIDE - DAY

The Star Man leaves Jenny and Glenn and continues around the hill looking for an avenue of escape. He hears a LIGHT PLANE OVERHEAD. He stops and watches until the branches cut off his view.

A path between two logs leads him to the tip of a promontory. From behind the cedars growing there, he looks down on the center of Eau Claire. SHOUTS DRIFT UP to him from STUDENTS boarding a line of yellow buses in front of the grade school off to his right. He backs away and retraces his steps down the path.

Arm in arm a young COUPLE meanders through the trees. The boy has a blanket over his shoulder and the girl's hair is disheveled. Without seeing him, they walk past the Star Man crouched in a thicket of small pines. After they've gone by, he straightens up and watches them walk down toward the highway.

The Star Man's search on the other side of the hill is stopped by an abandoned gravel pit. It extends as far as he can see in both directions with a sheer two hundred foot drop to the muddy water in the bottom.

EXT. HILLSIDE - EVENING

The sun is setting over suburban Eau Claire. The colors are reflected in the Star Man's faceplate as he watches Jenny unpinning a load of wash from the line in her back yard. A station wagon squeals into the driveway and stops. Glenn gets out and goes to the front door. We HEAR the BELL RING.

GLENN (O.S.)
Hello... hello... Jenny...

JENNY
I'm out back. The door's open.

We MOVE IN CLOSE ON the Star Man's faceplate.

STAR MAN
(practicing the human sound)
Hello...
(more precise)
Hello...
(well-formed)
Hello.

EXT. JENNY'S HOUSE - EVENING

GLENN
(coming out the back door)
I think you're going to be pleased when you see this.

He hands Jenny an "offer to purchase" form.

JENNY
(glances at the price)
Glenn.

GLENN
They're meeting you halfway.

JENNY
But I've already come down twenty thousand dollars.

GLENN
It's a good offer.

JENNY
(hands back the form)
That's only eighteen hundred more than what we paid for it three years ago. And your commission's going to more than wipe that out.

GLENN
Honey, if you didn't have to sell we could wait for a better offer... but you know your situation better than I do...

JENNY
I love this house...

GLENN
I know it's not easy.

Jenny presses her fingers into the corners of her eyes to hold back the tears.

JENNY
I'll give you an answer in the morning.

EXT. HILLSIDE - EVENING

After watching Glenn drive off, the Star Man takes a dusty gray marble out of a leg pocket. And while Jenny unpins her wash below him, he rolls it between his mittens. It turns a glowing gold as it grows in size. When it reaches the dimensions of a baseball, he brings it close to his faceplate and speaks into it.

STAR MAN
[subtitles]
Iron channel message. Suit and rockets destroyed. Radical mixture of this atmosphere and ours in helmet allowed chemo-ion response time to adapt my body to this air. Stranded in populated area. Must attempt transmute. If not dead, second message ball by next darkness.

He opens his hands and the ball rises quickly into the sky. Its sudden motion catches Jenny's eye and, with the laundry basket under one arm, she watches it quizzically until it disappears.

EXT. ABANDONED LOGGING CAMP - EVENING

The two S65 helicopters are taking on fuel from an Army tanker truck. The flight crews are playing with a frisbee on an old baseball diamond.

INT. HELICOPTER - EVENING

Shermin, Lyman and three TECHNICIANS are huddled in front of the television screens. On the top left screen is a satellite picture of Northern Michigan and most of Wisconsin taken with a Doppler radar.

On the lower left screen is an infrared view of the same area. Over both these views is a schematic of the state boundaries and major cities. On the screens to the right of these views are blow-ups of smaller sections of the overview.

SHERMIN
(pointing to an infrared blow-up)
What about these two streaks? It looks like they're trying to evade something.

LYMAN
That's us.

Lyman points to the Doppler view of the same section on the screen above.

LYMAN
You see... identical heat configuration...

FIRST TECHNICIAN
Maybe he tried to get into Canada and ran out of gas over the lake.

Lyman asks the computer to change the images on the screens.

SECOND TECHNICIAN
He wouldn't know the difference between the United States and Canada.

FIRST TECHNICIAN
That's not what I meant.

SHERMIN
We don't know what this guy knows.

LYMAN
(looking at the new images on the screens)
Not here... All planes and ships. I'm going to run through the whole batch. Anybody see anything, yell.

Rhythmically, the sequence of images appears and disappears on the screen. Unconsciously, the men lean forward, increasing their concentration as they search for the Star Man's tracks. The sequence ends.

LYMAN
Don't all talk at once.

The men shuffle their feet.

THIRD TECHNICIAN
I can understand us missing him. You could hide an army in the territory we covered today. But those rockets of his are hot. We're on here, he's got to be on here...

SHERMIN
(tapping the bridge of his nose)
Maybe that's it... Go back to the first one we were in.

The images return to the set that Shermin first questioned.

SHERMIN
Can you get rid of us?

After Lyman and the first Technician make a run across their computer keyboards, the heat squiggles of the helicopters are stripped away to reveal a hot, straight streak heading southwest.

LYMAN
We got him.

EXT. MICHIGAN FOREST - EVENING

With a rush, the two helicopters rise out of the trees and thunder west into the setting sun.

EXT. JENNY'S HOUSE - NIGHT

We are LOOKING THROUGH the LIVING ROOM WINDOW AT Jenny talking on the phone while she irons in front of the television. Suddenly, the Star Man's helmet rises into OUR VIEW. He watches her for a long moment, then crosses the window and is gone. Jenny finishes her conversation and returns the receiver to the phone sitting on the end of the ironing board.

INT. JENNY'S HOUSE - NIGHT

"YANKEE DOODLE DANDY" with James Cagney is PLAYING on the TELEVISION SET. We FOLLOW Jenny as she crosses through the dining room into the kitchen and fills a measuring cup from a bottle of distilled water. When she returns to the living room, our VIEW MOVES TO the back door. The knob turns. The door eases open and the Star Man steps in. Her back to him, Jenny is completely unaware of his presence.

The Star Man takes a step toward her, then sees a door to his left. He decides to investigate and finds himself in a laundry room. From there, a door leads him to a spare bedroom that has been converted into a sewing room. Bags of "down" and half-finished comforters are lying on a long work table.

After a cursory look around, he approaches the hall door. Through it he can see the master bedroom directly across from him. A normal stride takes him into it. It is a high windowed room with no exit except for the one he came in. A closet door is ajar. He pulls it back. The racks inside hold both a man and a woman's clothes. He leaves the bedroom and walks down the hall passing an assemblage of photographs on one wall. The next room is the bathroom. He enters it.

In the living room, Jenny slips a blouse on a hanger. She collects the rest of the hanging clothes from the back of a chair and heads for her bedroom. Jenny is on her way down the hall when the Star Man steps out of the bathroom in front of her. A scream catches in Jenny's throat.

STAR MAN
(precise)
Hello.

The clothes slither out of Jenny's hands and she bolts for the front door. At the end of the hallway her foot catches in the phone cord, tripping her and pulling the phone off the ironing board. The receiver is jarred out of its cradle. Jenny regains her balance and gets to the door ahead of the Star Man. She jerks it open, but the guard chain stops it three inches from the jamb. Frantically, she tries again but the chain holds.

The Star Man slams the door shut and reaches out to grab her. She flails back at him. One of her hands strikes the panel on his chest and the identification light comes on inside his helmet. At the sight of the Star Man, Jenny begins to scream. He presses her back against the wall and puts a mittened hand over her mouth.

STAR MAN
Hello.

Jenny ceases her struggle and begins to cry. The Star Man takes his hand away from her mouth.

JENNY
Please don't hurt me... please.

Holding her with his eyes, he twists the bayonet clasp on his right wrist and pulls off that mitten, revealing a four-fingered opaque blue hand with talon-like nails. With his left mitten, he grasps one of Jenny's hands and lifts it up to look at it.

With his bare hand, he raises a piece of skin off her wrist and studies it. Sparks dance over the skin as he rolls it between his thumb and forefinger.

JENNY

Please...

Like a magician about to perform a trick, the Star Man holds up his bare hand. He checks Jenny's again, then looks back at his with an intent stare. A bit of light hurtles out of the Star Man's forehead and explodes in his palm. It splashes like napalm over the taloned fingers, then melts down the wrist, leaving behind a five-fingered replica of her hand.

Jenny lets out a blood-curdling scream and strikes out at him. Flashes of light erupt off his exposed chest where she hits. The ferocity of her attack knocks him aside and she sprints down the hall toward her bedroom. The Star Man recovers and starts after her.

INT. BEDROOM - NIGHT

Jenny gets there two steps ahead of the Star Man. She slams the door in his face and locks it. With him POUNDING ON THE OUTSIDE, Jenny throws open the closet and begins rummaging madly through the side pockets of her jackets and coats.

The POUNDING STOPS. It takes her a moment to hear the silence. When she does, she whirls toward the door expecting the worst, but it remains closed. She waits. All she can hear is the SOUND OF THE TELE-VISION. Then that is GONE. She intensifies her search.

JENNY
(hysteria creeping into her voice)
It's got to be here... it's got to be here...

She finds it in the pocket of a down jacket. The Army issue .45 looks big in her hand. She releases the safety and, with a wary eye on the door, reaches for the phone on the night table next to the bed.

Long before the receiver gets to her ear, she can hear the "BLEET" caused by the PHONE BEING OFF THE HOOK for so long in the living room. She hangs up and walks around the bed to sit on the corner facing the door. In the distance, we can HEAR the THUMP OF APPROACHING HELICOPTERS, but the house is sullenly still around Jenny.

Unable to stand the anticipation any longer, she crosses to the door and puts her ear against the wood. Silence is all she hears. After a moment's indecision, she releases the lock. Again she waits.

Nothing happens. With the gun ready, she turns the knob and opens the door a crack. The hallway is empty. She kicks off her shoes and lets herself out of the bedroom.

INT. HALLWAY - NIGHT

Jenny creeps toward the bathroom in her stockinged feet. She looks in. The Star Man isn't there. Taking another step, she cranes her head around the archway into the the living room. A low-wattage bulb in a standing lamp provides the only illumination.

The Star Man is sitting on the edge of a chair with his back to her. Except for an orange loincloth, he is naked. A dot of light is HISSING around his head. The shadows in the room make it difficult for Jenny to tell exactly what is going on.

Pointing the .45 at the Star Man, she steps out of the hallway for a better look. The floor creaks and the Star Man turns to her. Jenny shudders at what she sees. The Star Man is holding an 8x10 color photograph of Jenny and a man in his mid-twenties standing on a beach in their bathing suits.

The dot of light is copying the man's features onto the Star Man's translucent blue head. The top two-thirds of the face is already done. Everything is perfect, even the eyes. Jenny begins to tremble and lowers the gun.

JENNY
(in a small voice)
No... please don't...

She sags against the armchair, racked by sobs that are drowned out by the FLAP OF THE APPROACHING HELICOPTERS. The Star Man, with the dot of light stopped on his left cheek, gets up and takes the gun from her.

He drops it on the couch and raises his eyes to the THUNDERING RUMBLE OF A HELICOPTER NOW DIRECTLY OVER THE HOUSE. THROUGH the WINDOWS, we can SEE the search-light scouring the hillside next to the back yard.

The Star Man returns to the picture and the dot of light resumes its work. It completes the chin, then continues downward, weaving skin and filling in the human characteristics over the neck and shoulders.

He puts down the picture and raises his left hand. A bit of light fires out of his forehead and shatters in his palm. A five-fingered male hand is formed, then a wrist, then an arm.

The light on the chest pushes further down the torso. The right hand is reformed. One of his elongated, four-digited feet is lifted. A spatter of light makes it human, then moves upward, shaping the leg and covering it with skin.

The light on the torso stops at the edge of the loincloth. The second foot is molded and the light creeps the skin up the leg. From across the room, it looks like the Star Man is ablaze with white light. When the aureole fades, he stands BEFORE US as the man in the photograph.

INT. WHITE HOUSE STUDY - NIGHT

A gray-striped cat slaps a ball of paper between the spit-shined shoes shifting on a Persian rug.

GENERAL (O.S.)
... land-based transmitters, satellites, planes... we're broadcasting on every frequency we know, Mr. President. Either they can't hear us or they don't want to.

The cat picks up the paper and returns through the legs to drop it in an outstretched hand. As the hand raises, we PULL BACK TO SEE the PRESIDENT, a sleek, dark-haired man in his late forties.

PRESIDENT
Then we don't know what the hell is going on, do we?
(throws the paper for the cat)
I don't mind telling you, gentlemen. I'm scared.

Three other MEN are arrayed about the room in their shirt sleeves.

GENERAL
There are no signs that they're massing out there for an attack.

PRESIDENT
You don't know where they are, Walter. How the hell would you know if they're massing for an attack or not?

The door opens and George Fox, also in his shirt sleeves, lets himself into the room.

SECRETARY OF STATE
So far we're the ones doing the shooting... Maybe we scared them off.

FOX
(to the President)
Can't find him... He's not where he's supposed to be.

PRESIDENT
(sarcastic)
Great.

CHIEF OF STAFF
I think we have to go public with this now, Mr. President.

PRESIDENT
Bob, you keep bringing that up and I don't see the point. The press is buying our story. Why would we tell them anything different?

CHIEF OF STAFF
If Joe Citizen finds this guy before we do, they're going to realize we've been covering up. That's political suicide.

PRESIDENT
The election's three years away, I'll worry about it then.

SECRETARY OF STATE
If any other countries have been visited, they're not talking, either. They're playing it the same way we are.

PRESIDENTIAL ADVISOR
Remember what H.G. Wells said: 'If an extraterrestrial offers to serve you, ask him if he intends to serve you baked or fried'.

The men allow themselves an uneasy chuckle.

CHIEF OF STAFF
Oh Jesus, don't say that.

PRESIDENT
If they attack, what are our chances?

GENERAL
I don't know...

INT. JENNY'S HOUSE - BEDROOM - NIGHT

Jenny, sitting on the floor with her arms wrapped around her knees, is reflected in a mirror fastened to the back of the closet door. The Star Man edges around the door to look at himself in the glass. In baggy tan cords, a windbreaker and a plaid shirt, buttoned all the way to the neck and a button in the wrong hole halfway down the front, he looks like an innocent abroad. He notices the shirt is askew across his chest and, with his new hands, awkwardly resets the buttons. He looks himself over. His movements resemble a human's but are noticeably more precise.

The clothes seem right so he leans into the mirror to inspect his face. He squeezes the skin on his cheeks, examines his eyes, turns his head as far as he can to inspect the sides of his face, folds his ears forward to check the skin behind them and he even gives a good two-fisted tug to his hair to see if it is on securely. He disappears into the closet and comes back almost immediately wearing a baseball cap. He adjusts it on his head.

When he is satisfied with the angle of the bill, he turns from the mirror and goes over to where the .45 and a leg pouch from his life-support suit are lying on the bed next to a snapshot of the man whose identity he has taken. In the picture the man is dressed exactly as the Star Man is now. The Star Man picks up the gun and the pouch and, speaking to Jenny in his own language, steps to the door and motions for her to follow. Jenny consciously ignores him. The Star Man comes over, reaches down and grabs her arm to pull her to her feet. Jenny squirms back, but he holds her tight. She looks at the hand, almost touches it, then up at the familiar yet disturbingly unfamiliar face above her.

STAR MAN
Please...

JENNY
Don't... don't do this... please...

The Star Man gets her to her feet and hustles her out of the room.

INT. HALLWAY - NIGHT

JENNY
(struggles to free herself)
You're hurting me. Stop.

The Star Man guides her into the entryway and reaches for the front door. Realizing his intentions, Jenny increases her struggle and manages to pull away.

JENNY
Oh God, no! I'm not leaving this house with you. You're going to hurt me, I know...

The Star Man looks intently at her, then opens the front door. He taps his chest, points to Jenny and motions to the night outside.

JENNY
(through tears)
I can't. I'd like to help. You look like Scott, but I know you're not. I don't know what you are. You gotta understand, I'm afraid of you...

As Jenny backs into the living room, the Star Man closes the door. He raises the gun, examines it quickly, then with his finger around the trigger, points it at Jenny.

STAR MAN
Please.

JENNY
Why are you doing this to me? I'll give you whatever...

The Star Man swings the muzzle sights across Jenny's body and FIRES. A FLOOR VASE EXPLODES. Jenny turns to look at the remains, then back to the Star Man.

EXT. JENNY'S HOUSE - NIGHT

The Mustang is backing out of the driveway with Jenny behind the wheel and the Star Man perched nervously on the passenger seat.

INT. MUSTANG - NIGHT

Wary of what will happen next, the Star Man watches Jenny move the gear selector to the drive position.

The car jerks forward and he grabs the dashboard to keep from toppling back in the seat.

During the ride up the block, his head swivels from side to side trying to take in as much of the darkened urban landscape as he can. When the car stops at a "stop" sign, he looks at Jenny questioningly.

STAR MAN

Please...

JENNY

Which way do you want to go?

She motions ahead and he turns to look at an intersection with streets running in three directions off of it. His eyes question Jenny again.

JENNY

You can go that way...
(points left)
That way...
(straight ahead)
That way...

She points right. After another look at Jenny, the Star Man presses the palms of his hands together, concentrates briefly, then slowly draws them apart. The force field appears between them.

On it the solarized view of the United States rotates until the red destination dot is on his right. He drops his hands and points to the right.

STAR MAN

(measured)
That way.

The satel compass continues to hover over the dashboard.

JENNY

(staring incredulously
at the compass)
Whatever you say.

She starts her right turn without looking left and fails to see a little MG approaching from that direction. The WAIL OF THE AIR HORN startles Jenny and reflexively she slams on the brakes.

The Mustang stalls and the MG squeals around them. Jenny checks the Star Man. He has pressed himself against the passenger door. The gun lies forgotten on the seat next to him. She realizes he was frightened by the near miss.

JENNY
(starting the engine)
I'm sorry...

The Star Man relaxes and this time when Jenny puts the car into "drive", he is ready for the acceleration. The car completes the turn and the compass rotates to its new heading. Looking at it from this angle, Jenny suddenly recognizes it for what it is: an aerial view of the United States.

JENNY
That green dot, that's us, isn't it... and the red's where you want to go?... You don't understand me, do you? You don't speak English, do you?

The Star Man looks at her uncomprehending.

JENNY
(to herself)
I gotta get out of here.

EXT. STREET - NIGHT

The Mustang cruises through the industrial section of Eau Claire.

INT. MUSTANG - NIGHT

The satel compass still hovers above the dashboard. The Star Man is watching Jenny drive. A set of headlights rushes TOWARD US in the other lane. Jenny twists around to follow the car as it goes by and we SEE the desperation on her face.

When she returns her attention to the road, she sneaks a glance at the Star Man to see if her action has given away her state of mind. His expression hasn't changed. Jenny takes a deep breath and lets it out slowly. Uttering a phrase in his own language, the Star Man touches the steering wheel.

JENNY
(startled)
What?

STAR MAN
(thinking the steering wheel is called "what", he repeats)
What.

With the same phrase in his language, he points to the "gear shift".

JENNY
(realizing her mistake)
Ah... no...

STAR MAN
(repeats)
Ah no.

He points to the dashboard. Jenny senses there is going to be a great deal of misunderstanding if she uses more words. She shakes her head "no" and touches the steering wheel.

JENNY
(enunciates)
Steering wheel...

STAR MAN
(correcting her)
What.

Jenny shakes her head "no".

JENNY
Steering wheel.

STAR MAN
(repeats)
Steering wheel.

JENNY
(points to the gear shift)
Gear shift.

STAR MAN
Gear shift.

JENNY
(slaps the dashboard)
Dashboard.

STAR MAN
Dashboard.

Jenny sees a police car creeping across the intersection ahead of her and interrupts the lesson to stare at it. The Star Man looks to where she is looking.

STAR MAN

What?

JENNY

Eh... police.

STAR MAN

Police.

Out of the corner of her eye, Jenny sees him raise the gun from his lap.

JENNY
(trying to distract him, raps on the steering wheel)
What?... Steering wheel.

STAR MAN

Steering wheel.

They are both very aware of the police car.

JENNY
(points to the gear shift)
What?... Gear shift.

STAR MAN

Gear shift.

JENNY
(pats the dashboard)
What?... Dashboard

STAR MAN

Dashboard.

The patrol car passes out of their view.

STAR MAN
(unprompted)
Steering wheel... gear shift... dashboard...

JENNY
(flat)
Good.

STAR MAN

Good.
(touches his nose)
What?

JENNY

Nose.

STAR MAN
(tugs his hair)

What?

JENNY

Hair.

STAR MAN

Hair. Hair... nose...

EXT. INTERSECTION - NIGHT

We COME DOWN FROM a red light TO FIND the Mustang stopped behind the limit line.

JENNY (V.O.)

Which way?

STAR MAN (V.O.)

That way.

The light changes and the car proceeds straight across the intersection.

STAR MAN (V.O.)

Good.

INT. MUSTANG - NIGHT

While the Star Man picks through the contents of the glove compartment, Jenny looks for a way to escape. An all-night laundromat is a possibility, but it's deserted. The Star Man finds the switch on a flashlight and flicks it on and off.

STAR MAN

What?

JENNY
(distant)

Flashlight.

He puts the flashlight in his lap along with the owner's manual and gas slips and takes a road map of Wisconsin out of the glove compartment.

STAR MAN

What?

JENNY

Map.

Jenny sees a set of headlights turn into the oncoming lane. She slides her eyes toward the Star Man. He is busy unfolding the map. Jenny measures the distance between the Mustang and the oncoming lights. The Star Man holds up the map and points to a group of letters in the upper left hand corner.

STAR MAN

What?

JENNY

(curt)

Wisconsin.

STAR MAN

Wisconsin.

He points to the cluster of letters that spells "Texaco".

STAR MAN

What?

Jenny doesn't answer. The distance between the two vehicles is narrowing rapidly.

STAR MAN

What?

Jenny sets her jaw and wrenches the steering wheel violently to the left.

EXT. STREET - NIGHT

The Mustang skids sideways across the center line. The oncoming van jams on its brakes and swerves to its left. Locked in a skid, it drifts toward the Mustang.

INT. MUSTANG - NIGHT

The Star Man sucks himself back in terror as the van descends on him. It swings past his window and clips the rear fender of the Mustang. Both vehicles shudder to a stop. Jenny claws at her door. It swings open. She is halfway out before the Star Man manages to grab the tail of her sweater. Jenny begins to scream at the top of her lungs and keeps it up while he tries to wrestle her down on the seat.

EXT. STREET - NIGHT

A tall, raw-boned MAN in his late twenties storms around the front of his van.

MAN
You stupid son of a bitch!!

He kicks the Mustang.

JENNY
(screaming)
Help me!!

MAN
You could have killed us both!!

JENNY
(battling to main-
tain her grip on
the door frame)
He's kidnapping me!!!

The Man bends down to look at the struggle.

MAN
Jesus Christ!! You crazy people...

JENNY
Call the police!!

MAN
(not sure he wants
to get involved)
Hey buddy... let her go...

The Star Man increases his efforts and Jenny loses her grip on one of the door frames.

JENNY
Help me!!!

MAN
(grabbing her other
arm)
Hey, she doesn't want to go with
you. Come on.

The Star Man frees his right hand and blindly searches the floor for the gun. He comes up with it and, shoving the barrel in the Man's face, barks a harsh command in his language. The Man freezes and Jenny stops struggling. It's suddenly very quiet on the street.

MAN
Oh God, man... don't shoot me
... My mistake... I'm sorry...

JENNY
He doesn't understand... just walk away...

The Star Man claps a hand over her mouth.

MAN
I promise I'm not going to tell anybody about this... None of my business... I'm going to move now, okay...
(takes a step to one side)
You guys want to fight, that's up to you...
(takes another step)
I'm leaving now... I won't say a word...

He keeps his eyes on the Star Man until he reaches the back of the Mustang, then bolts for his van. The Star Man takes his hand off Jenny's mouth and pulls her roughly around in her seat.

JENNY
Okay, okay...

He points at the red dot on the satel compass floating undisturbed above the dashboard.

STAR MAN
Go.

JENNY
Yes, I know, I know...
(starts the car)
I always wanted to go to California.

Steering the car back into the correct lane, she motions for him to lower the gun.

JENNY
Could you put the gun down?

The Star Man just stares at her.

JENNY
Gun... down...

Slowly, he lowers it to his lap.

JENNY
Thank you.

EXT. INTERSTATE - NIGHT

Jenny's Mustang, with the "Mother Goose" logo on its doors, passes under a sign which reads "Minneapolis-St. Paul 93 miles... Sioux Falls 327 miles". The taillights disappear in the distance.

STAR MAN (V.O.)
R-r-S-s...

DISSOLVE TO:

INT. MUSTANG - NIGHT

Under the cabin light, the Star Man is copying the letters, upper and lower case, from the index of cities and villages he found on the back of the map, onto a blank "Mother Goose" invoice.

STAR MAN
T-t-U-u-V...

He draws the upper case but has to check the map for the lower case.

STAR MAN
v-W-w...

He forms both the upper and lower case "Xx" and shows them to Jenny.

STAR MAN
What?

JENNY
(knows what's coming)
X...

The Star Man throws his head back and laughs a high chirping laugh without smiling.

JENNY
What's so funny about X?

The Star Man's laughter increases. It's infectious and, in spite of herself, Jenny has to chuckle.

JENNY
X...

The Star Man laughs harder and suddenly he starts to hiccup. He is unable to control it through the laughter.

DISSOLVE TO:

EXT. JENNY'S HOUSE - BACK YARD - NIGHT

Shermin is next to the clothesline watching someone with a flashlight pick his way down the hill. In back of Shermin, we can SEE uniformed policemen searching through Jenny's house. As the man with the flashlight nears the bottom of the hill, we RECOGNIZE him as Lyman.

LYMAN
Somebody was up there, all right. The grass is all matted down in one spot like someone sat there for a long time.

SHERMIN
Could it have been our boy?

LYMAN
No way to tell, but it's sure the right area.

SHERMIN
The police just showed the guy in the van a picture of the girl and her husband. He recognized the girl and identified the husband as the kidnapper.

LYMAN
Well, that's that... no. It can't be. He went off the radar screens less than a quarter of a mile from here. And believe me, somebody's been watching this house from up on that hill...

Throughout the above, Shermin has noticed a WOMAN in the house next door peeping through her blinds at the activity around Jenny's. She closes the drapes suddenly when she realizes Shermin has spotted her.

SHERMIN
(muses)
It must have been the husband.

EXT. NEXT-DOOR HOUSE - NIGHT

Shermin knocks and waits on the steps with Lyman for someone to answer. We HEAR a CHAIN BEING PULLED OFF and the door is opened by a robed, freckled-faced MAN in his late thirties.

SHERMIN
Sorry to disturb you, sir, but there's been some trouble next door. I'd like to ask you a few questions.

MAN
What happened?

SHERMIN
There's a possibility that Mrs. Haydn's been kidnapped. We're hoping you might have seen something.

A WOMAN, as freckled as the Man and about the same age, opens the door a little wider to include herself in the conversation.

WOMAN
(to the Man)
I told you...

MAN
Judy, that's stupid.

WOMAN
Well, maybe these men won't think so. We were asleep when some helicopters woke us up. They made me so nervous I went into the kitchen for something to eat. I happened to look out the window and there was Scott Haydn with this green thing draped over his arm pulling Jenny down the walk to the car.

MAN
You know that's impossible!

WOMAN
I know what I saw. I've seen him enough times.

MAN
(giving up on his wife and addressing Shermin and Lyman)
Scott Haydn is dead. He died about three months ago. We went to the funeral.

Shermin and Lyman exchange a glance.

SHERMIN
The green thing he was carrying ... what did it look like?

MAN
(warning)
Judy.

WOMAN
(defiant)
A spacesuit.

EXT. ST. PAUL STREET - NIGHT

Jenny's Mustang winds along Interstate 94.

INT. MUSTANG - NIGHT

We are CLOSE ON the back of a ten-dollar bill.

STAR MAN (O.S.)
(reading slowly)
The United States of America. In God We Trust. Ten dollars.

We PULL BACK as he holds the ten up to Jenny.

STAR MAN
Money...
(then a quarter)
Money...

Without looking at him, Jenny nods "yes". He puts the money back into Jenny's wallet and reads the first card through its plastic window.

STAR MAN
Wisconsin driver li-see-ens... Jennyhaydn.

JENNY
We're going to have to stop for gas soon.

Under the license is a picture of Jenny smiling broadly. The Star Man looks at Jenny, back at the picture, then imitates the smile for Jenny.

STAR MAN
What?

JENNY
Smile.

STAR MAN
Smile... good?

JENNY
Yes.

He practices curling the corners of his mouth up into a smile. One of them freezes as the Interstate curves and a glistening skyline comes INTO VIEW across a river.

STAR MAN
(impressed)
What?!

JENNY
Minneapolis.

STAR MAN
(reaching into the leg pouch he took from his life-support suit)
Minneapolis... Minneapolis...

JENNY
What are you doing?

He takes out his camera.

JENNY
What's that?

He points the white disc at Minneapolis. With a "POP", a cone of light flashes out. It sucks back, almost instantly, bringing with it a three-dimensional image of the skyline.

STAR MAN
Minneapolis... good.

JENNY
You're full of tricks, aren't you?

The car starts across the twin cities' bridge.

JENNY
(taps the fuel gauge)
We need gas.

The Star Man looks at the gauge. Jenny scrunches against the door to avoid contact with him.

JENNY

No gas.

STAR MAN

No gas.

JENNY

This car runs on gas.

She presses the accelerator to the floor. The car jumps forward.

JENNY

Gas...

She takes her foot off the accelerator and the car quickly slows down.

JENNY

No gas.

EXT. BRIDGE - NIGHT

JENNY (V.O.)

Gas.

The Mustang spurts forward a few yards.

JENNY (V.O.)

No gas.

It staggers down to a crawl.

JENNY (V.O.)

Gas.

The car leaps forward again.

JENNY (V.O.)

No gas.

It drops back to a crawl.

INT. MUSTANG - NIGHT

JENNY

No gas... car dead.
(her head lolls forward on her chest)
We need gas. I don't want to get shot for running out of gas.

STAR MAN

Gas good?

JENNY

Yes. Very good.

INT. MUSTANG - NIGHT

We are LOOKING DOWN Jenny's arm AT a gas station just off Interstate 169 in the Minneapolis suburbs.

JENNY
Gas...

The Star Man contemplates the station as they pass it, then turns to Jenny, puzzled:

STAR MAN
Go.

JENNY
It's closed... closed. We need one that's open.

STAR MAN
Closed?

JENNY
You'll see.

There are no more gas stations in sight. The Star Man becomes bored with the silence. He picks up Jenny's wallet. The driver's license is familiar so he flips to the next window. In it is a picture of an older man and woman standing in front of a church.

STAR MAN
What?

JENNY
(snaps)
Not what. Who. What is for things.
(touching the steering wheel, dashboard, seat, gear shift)
What? What? What? What? For people you use 'who'. Who is he?
(points to the man in the picture)
Who is she?
(points to the woman)
Who are you?
(points to the Star Man)
Who am I?

She touches her chest.

STAR MAN
(mirrors her gestures)
Who is he? Who is she? Who are you? Who am I?
(pause; it clicks for him and he points at Jenny)
Who are you?

JENNY
I am Jenny Haydn.

STAR MAN
(flips back to her license and reads)
Jennyhaydn.

Jenny nods.

JENNY
Who are you?

STAR MAN
I am...

We HEAR MODULATED CLICKS of his percussive LANGUAGE.

JENNY
That's a big help. Where are you from?

STAR MAN
From?

JENNY
(leans forward and points through the windshield at the sky)
Are you from up there? Space?

STAR MAN
(leans forward to look with her)
Space?

JENNY
Up there... I... eh... can't explain...
(leans back)
But that's the only place you could be from.

The Star Man spots a station on the other side of the Interstate.

STAR MAN
Gas.

JENNY
(shakes her head "no")
Closed.

He taps the fuel gauge which has dipped below empty.

STAR MAN
No gas.

JENNY
I know.

They both scan the horizon for a gas station. When one doesn't come up immediately, the Star Man flips to the next picture in the wallet. It is of the man he has become. He is standing next to a pool with a whistle and clipboard.

STAR MAN
Who?

JENNY
My... husband.

STAR MAN
I am husband?

JENNY
No. I don't know what you are, but you're not Scott.

Silence. The Star Man catches her mood. A tear rolls down Jenny's cheek.

JENNY
(brushes it away angrily)
Shit.

STAR MAN
Shit?

JENNY
No, no... don't say that. Bad word.

STAR MAN
(likes the sound of it)
Shit... shit... what shit?

JENNY
(screams)
Stop!! Enough!! Jesus! You're worse than a parrot!!

Like closing a zipper, she slides her fingers across her mouth.

JENNY
Mouth closed... closed.

The Star Man does as he is told. He doesn't like it, but he does it. With his lips puckered, he looks straight down the road. The car rises out of a gulley. Topping a knoll straight ahead is a gas station with an enormous Exxon sign revolving above it. With his lips firmly pressed together, he tugs Jenny's sleeve and points.

JENNY
I see it.

The Star Man reaches forward and squeezes the satel compass back into his palms.

EXT. GAS STATION - NIGHT

The Mustang comes up the off-ramp toward the pumps.

INT. MUSTANG - NIGHT

The Star Man's hand closes around the butt of the .45 when he sees the ATTENDANT step out of the office.

STAR MAN
Who?

JENNY
Attendant. He'll give us gas. Put the gun down. Under the seat. Under the seat...

STAR MAN
No.

JENNY
Oh God! You're going to get us both killed. Okay... in your pocket...

She shoves her hand into the pocket of her slacks showing him what to do.

JENNY
In your pocket... pocket...

Jenny eases in next to the pumps and stops. The Attendant is already coming around the front of the car.

JENNY
In your pocket, please...

STAR MAN
(draws his fingers over his lips)
You. Mouth closed.

JENNY
Okay.

The Star Man stuffs the gun into the left pocket of his baggy cords just as the Attendant arrives at the driver's door.

ATTENDANT
Morning, folks. Fill her up?

The Star Man looks at Jenny for help. She sweeps her fingers across her mouth to indicate her lips are sealed. The Star Man peeks around her at the Attendant.

STAR MAN
(overly loud)
... Gas...

ATTENDANT
You got it.

He leaves the window. The Star Man watches him until the nozzle is in the Mustang, then pleased with himself, turns to Jenny and lifts his face into a "smile".

JENNY
I'm going to the ladies' room.
You stay here.

EXT. GAS STATION - NIGHT

Jenny gets out of the car. When she straightens up, she finds the Star Man staring at her over the roof. She slams the door and strides rapidly in the direction of the ladies' room. Stuffing the green pouch in his pocket, the Star Man trots after her.

JENNY
(wheels on him as
he catches up)
Go back to the car.

The Star Man looks at her but doesn't move. Jenny snarls in frustration, then with the Star Man on her heels, stalks to the ladies room and throws open the door.

INT. LADIES' ROOM - NIGHT

The Star Man follows Jenny inside.

JENNY
See. It's a bathroom. I'm not trying to escape. I just have to go to the bathroom.

He checks out the stall.

JENNY
Satisfied? Now get out. Out.

With a last look around, the Star Man backs out of the room.

EXT. GAS STATION - NIGHT

The door bangs closed in his face. Not knowing what to do, the Star Man stands uncomfortably in front of the door, then like a child waiting for his mother, he sits on the curb. He watches the Attendant lift the Mustang's hood and reach in for the dip stick. The numbers on the pumps turn over, adding up the gallons and the cost of the gas.

Everything is peaceful and quiet within the circle of light cast by the gas station. The Star Man pulls the camera disc out of his pocket and points it at the pumps. The cone of light flashes out and pulls back its three-dimensional image. The Attendant turns around and waves genially at the Star Man, who waves back a perfect imitation of the gesture.

The SHARP RUMBLE of a SOUPED-UP HONDA MOTORCYCLE coming up the off-ramp shatters the mood and the Star Man gets to his feet. As the helmeted RIDER stops his bike against the second row of pumps, the Star Man puts the camera disc back in his pocket and returns to the bathroom door. He can see the Rider swing himself stiffly out of the seat.

RIDER
Do I need a key for the head?

ATTENDANT
It's open.

Without taking off his helmet, the Rider sets out for the men's room.

RIDER
(over his shoulder)
Fill it up.

ATTENDANT
You got it.

At the Rider's approach, the Star Man inches the gun slightly out of his pocket and, with his other hand, knocks on the ladies' room door. There is no answer. He tries the knob.

INT. LADIES' ROOM - NIGHT

Jenny is bent over the sink dabbing nail polish around the corners of a paper towel. Her head snaps around to look at the doorknob. It holds.

JENNY
Just a minute.

EXT. GAS STATION - NIGHT

The Star Man tenses and forces a smile as the Rider passes in front of him. A VOICE comes from behind the faceplate.

RIDER
Howdy... can't get her out?

Chuckling to himself, he enters the men's room. As the door closes behind him, the Star Man's face falls and he knocks frantically on the ladies' room door. Jenny opens it under his knuckles. He blocks the doorway and she backs up as he steps inside.

INT. LADIES' ROOM - NIGHT

The Star Man looks around. Jenny's eyes widen at what is happening behind him. The pneumatic arm above the door is pulling it shut to reveal her paper towel pasted to the back. The message on it, written in red lipstick, reads: KIDNAPPED GOING W ON 169 JADE MUS. LIC#PXV237.

JENNY
(stepping around him)
It's still a toilet. Hasn't become a ballroom.

She tries to swing the door open and hide her message against the wall, but she is too slow. The Star Man sees it and steps forward to read.

STAR MAN
Kid-nap-ped... go-ing W o-n...

Jenny realizes he doesn't know what it means.

JENNY
(on her way out)
That's very good.

Other graffiti on the door helps convince the Star Man Jenny's message has nothing to do with him and after a last look at it, he follows her.

EXT. GAS STATION - NIGHT

A CAN of Coke CLATTERS DOWN the chute of a drink dispenser. Jenny picks it up and, with the Star Man hovering at her shoulder, moves on to the candy machine. He watches a quarter disappear into the slot and when Jenny picks another one out of her purse, he points to it.

STAR MAN
Money.

JENNY
Yes.

She inserts the quarter and makes her selection. A Reese's Peanut Butter Cup drops from its position into the pickup bin.

STAR MAN
What?

JENNY
Candy.

Using the change from this and another quarter, she selects an Almond Joy.

STAR MAN
(as it tumbles into the bin)
Money... candy.

JENNY
Welcome to America.

She pops the top on the Coke can and on the way to the car takes a sip.

STAR MAN
What is...
(reads off the can)
... Coke?

JENNY
A drink.

STAR MAN
(holds his hand out for it)
I...

JENNY
You want to try it?

STAR MAN
I want to try it.

JENNY
This stuff could kill...
(changes her mind and smiles)
Be my guest.

The Star Man fills his mouth, swirls it around and swallows.

STAR MAN
(after a loud burp)
Good.

He hands the can back to Jenny. She looks at it and knows there are germs there her body would not like to meet.

JENNY
Eh... you keep it. I've had enough.

The Star Man takes another drink. He stops dead when he lowers the can. Jenny continues for a few steps before she realizes he isn't with her. She looks back over her shoulder. Her eyes go immediately to where he is looking. The license plate PXV 237 hangs like an accusation on the front bumper of the Mustang. Jenny decides to brazen it out.

JENNY
What's the matter?

STAR MAN
(throws the can to the ground)
Shit!

INT. MUSTANG - NIGHT

Jenny and the Star Man ride along in tight-lipped silence. Ahead of them, dawn is turning the sky from black to blue.

STAR MAN
What is kidnapped?

Jenny ignores him.

STAR MAN
(yells)
Kidnapped!!!

She flinches but remains silent. The Star Man snatches the paper towel off his lap and flaps it in her face, jabbing at the word violently with a forefinger.

STAR MAN
Kidnapped!!! What is kidnapped?!!

Jenny can't take it anymore and screams back at him.

JENNY
Kidnapped is what you're doing to me now!!! Kidnapped is pointing a gun at me and taking me from my house! Kidnapped is making me spend money I don't have! I don't know what you are and I don't care. I just want to get away from you!

Jenny's outburst rocks the Star Man back into silence. He waits for her to calm down, then slowly takes the gun out of his pocket.

STAR MAN
Jennyhaydn.

She doesn't dare look at him.

STAR MAN
I am good.

And he slides the .45 under his seat. He waits for a response from Jenny, but she is not in the mood. When she speeds up to pass a truckload of horses, he tries to break the ice.

STAR MAN
What is that?

She doesn't answer. The car passes the truck. The highway before them is empty. It looks like it's going to be a long, cold trip. Finally:

JENNY
Horses.

STAR MAN
(without looking at her, smiles)
Horses.

Jenny TURNS ON the RADIO and finds a COUNTRY AND WESTERN STATION.

STAR MAN
What?

JENNY
Music.

It is pleasing to him and he listens for a while, then reaches in his pouch and takes out one of the dusty gray marbles. He rolls it between his palms. It changes to a glowing gold as it grows to the size of a baseball.

JENNY
(alarmed)
What are you doing?!

STAR MAN
It is okay.

He brings the globe close to his mouth and speaks into it.

STAR MAN
[subtitles]
Iron channel message. Transmute was successful. Have captured one of the monsters. It is taking me to the pick-up point in a land vehicle.
(MORE)

STAR MAN (CONT'D)
(eyeing Jenny)
The creature is resourceful and dangerous. But I think I can control it by mastering its language, which is primitive and easy to learn. We'll arrive on time. Wait for me.

The Star Man opens his hands and, to Jenny's astonishment, the ball rises quickly and seeps through her roof without leaving a trace.

EXT. INTERSTATE - DAWN

The Mustang swerves violently, then straightens itself as the ball comes through the roof and surges into the sky.

DISSOLVE TO:

EXT. SKY - DAY

It is bright blue. Unexpectedly, Shermin's helicopter storms INTO VIEW. It is SO CLOSE we can COUNT the rivets. As it clears, we GO TO:

INT. HELICOPTER - DAY

The flow of traffic on the Interstate below is being fed into five of the six television screens from color cameras on the belly of the craft. In the lower left-hand corner, Fox's face fills the sixth screen. Shermin is sitting in front of him.

SHERMIN
... We need them. That's why.

FOX (V.O.)
I think it's a tremendous security risk. We're trying to keep this secret and now the police in five states are looking for an extraterrestrial.

Shermin points to a green splotch of color on the master shot of the highway. A technician taps a button. The image on the screen under the master begins to move and ends in a closeup of a derelict green Impala rusting on the side of the road.

SHERMIN
(back to Fox)
The APB is for a kidnapper in a green Mustang. If they spot the car, their instructions are to call us.

FOX (V.O.)
Those guys think they're cowboys. What if one of them gets ambitious and stops it?

SHERMIN
George, get it through your head. They're not going to see a monster. They're going to see a man, a human, no different than you and me.

FOX (V.O.)
I can't believe that.

SHERMIN
(sarcastic)
Okay, George, what do you want me to do?

FOX (V.O.)
They've come this far, I guess I shouldn't question anything else they can do... We have no defense against something like that. They could conquer us without firing a shot.

SHERMIN
When you're right, George, you're right.

One of the technicians motions to a green Mustang they are coming up on. Shermin nods that he's seen it. The image on the lower screen zooms in until we can easily READ the license plate on the Mustang. It's a personalized California plate: RA RA RA. Shermin smiles. The image jumps back to its original view.

FOX (V.O.)
Have you considered the possibility that the girl is one of them...? She could have been placed here on an earlier trip. That would explain why he stopped where he did.

SHERMIN
It wouldn't seem so from her actions, but I thought of it.

FOX (V.O.)
Then who can we trust?

SHERMIN
I've never trusted you, George.
You have a weak chin.

FOX (V.O.)
(accepting the joke)
Get the girl, too.

EXT. HIGHWAY - DAY

Jenny's Mustang is barreling along well over the speed limit. As it PASSES US, we PAN WITH it TO a sign: SLOW FOR INTERSECTION.

EXT. INTERSECTION - DAY

A truckload of corn is hurtling down ON US from the north. An empty semi is rumbling up from the south. The light is in their favor.

INT. MUSTANG - DAY

The Star Man is driving. It is obvious that he doesn't see the red light facing him. But Jenny does. And she also sees the trucks closing in from either side.

JENNY
(loud)
Red light!

The Star Man doesn't see it, doesn't believe her, doesn't slow down.

JENNY
(screams)
Stop!!!

EXT. INTERSECTION - DAY

It is as if all three vehicles have heard Jenny. They slam on their brakes at the same time and begin to skid toward each other. It's going to be close.

INT. MUSTANG - DAY

The prows of the trucks loom over Jenny and the Star Man and, for a fleeting instant, it looks like they will join the bugs imbedded in the radiators.

EXT. INTERSECTION - DAY

The Mustang barely squeaks through and the trucks slam into each other behind it, spilling corn all over the highway.

INT. MUSTANG - DAY

It finally comes to a stop on the center line.

JENNY
That was a red light!! I told you you have to stop at a red light!!

STAR MAN
(sheepish)
It was yellow.

JENNY
You didn't even see it.

The Star Man looks back for the traffic light. It is hanging from a pole in the middle of the road. Under it the truck DRIVERS are climbing out of the cabs.

STAR MAN
I will see it next time.

JENNY
You better.

The Star Man angles back into his lane and begins to pick up speed.

STAR MAN
That was fun.

Jenny gives him a dirty look.

EXT. TWO-LANE HIGHWAY - DAY

Looking like a silver centipede, a caravan of Airstream trailers snakes in OUR DIRECTION.

JENNY (V.O.)
Put on your left blinker. Go.

The green Mustang edges out from behind the last trailer. It picks up speed and whizzes down the line until:

JENNY (V.O.)
See the car?

STAR MAN (V.O.)
Yes.

JENNY (V.O.)
Put on your right blinker now.
(MORE)

JENNY (V.O.)(CONT'D)
You want to let the people know you're coming back into their lane.

The right blinker comes on and the Mustang slips back into the caravan.

JENNY (V.O.)
That was good.

A red Cadillac shoots by them going in the opposite direction.

JENNY (V.O.)
Go ahead. You do it.

With its left turn indicator blinking, the Mustang peeks around the trailer, then quickly ducks back into line to avoid an oncoming pickup. It looks out again. This time the way is clear. The Star Man steps on the gas. The Mustang rushes down the column and OUT OF OUR VIEW.

EXT. HIGHWAY - DAY

Through a stand of pussy willows, we WATCH the Mustang cruising west on Interstate 90.

STAR MAN (V.O.)
Jennyhaydn...

JENNY (V.O.)
(sleepy)
Yeah...

STAR MAN (V.O.)
We will need gas soon.

JENNY (V.O.)
You know what to do.

EXT. SHELL STATION - DAY

An ATTENDANT pulls the gas nozzle out of the Mustang and, after replacing it in its cradle, comes around to the driver's window.

ATTENDANT
Ten-and-a-half gallons. That'll be thirteen twenty-four.

INT. MUSTANG - DAY

In his right hand the Star Man holds Jenny's billfold.

With his left he picks through the paper money in the back until he finds a ten. He pulls it out, but before handing it to the Attendant, he looks questioningly at Jenny. Almost imperceptibly, she nods "yes". The Star Man hands the bill to the Attendant.

STAR MAN
Ten.

He finds a one. Jenny nods. He hands it to the Attendant.

STAR MAN
Eleven.

He takes two more ones out of the wallet.

STAR MAN
Twelve... thirteen...

ATTENDANT
And twenty-four cents...

The Star Man thinks about that, then opens the change pocket. He fishes around in it and comes up with a quarter. Without looking at Jenny, he holds it out to the Attendant.

STAR MAN
(halting)
This is too much. I get change.

The Attendant snaps up the quarter, jings the change machine on his belt and drops a penny in the Star Man's palm.

ATTENDANT
Don't spend it all in one place.

EXT. SIOUX FALLS - SOUTH DAKOTA - DAY

Deftly, the Star Man moves in and out of the afternoon traffic. A bus coming in the other direction hits a pothole filled with water and the SPLASH covers the Mustang.

INT. MUSTANG - DAY

Jenny watches the Star Man calmly turn on the wipers and the washer and clean the windshield. The light above the intersection ahead turns red and, even though he is still fiddling with the wipers, the Star Man manages a smooth stop back of the crosswalk.

JENNY
You know you don't need me anymore. You can let me go.

The Star Man points to a baby in the arms of a woman crossing in front of them.

STAR MAN
What is that?

JENNY
It's a baby.

STAR MAN
A baby is a new person?

JENNY
Eh... yes.

STAR MAN
Do you have a baby?

JENNY
No...

STAR MAN
Why?

JENNY
I'd love to have a baby. But I can't. Okay...? Did you hear me? I have to go home.

STAR MAN
No.

The light changes and the Star Man continues down the street.

JENNY
(indicating the red dot on the satel compass)
Why are you going here? What is here?

STAR MAN
My...
(searches for word)
... car will take me...
(pokes finger toward sky)
... up there... home.

JENNY
(at the red dot again)
When do you have to be here?

STAR MAN
I do not understand.

JENNY
(rubs her temples and laments to herself)
How will I do this one?...

The answer is hovering above the city in front of them.

JENNY
(pointing to the sun)
Sun...

STAR MAN
Yes.

JENNY
Sun... day. No sun... night. You understand?

STAR MAN
Yes. Day... night.

JENNY
How many days and nights do you have to go...
(prods the red dot)
... here?

STAR MAN
Three nights... two days.

JENNY
That's not much time. I'll just slow you down. I have to sleep. I'm very tired. And I have to wash and eat. You don't...

STAR MAN
I need you.

JENNY
I won't tell anybody if that's what you're worried about. I promise. You'll keep...

STAR MAN
No.

JENNY
You'll keep the car. I'll take a bus...
(an awful possibility occurs to her)
Am I going up there with you... in your ship... up there?

STAR MAN
No.

JENNY
Then let me go. You don't need me.

STAR MAN
No.

JENNY
I feel like I'm going crazy here. You're Scott. But he's dead. I don't know what's real anymore. I can't be here with you.

The Star Man is unyielding.

JENNY
Do you understand what I'm saying to you? Look. I have a hundred dollars. It's an advance on a comforter. I'll give you half. You can keep the car. It's all the money I have in the world. Please let me go.

STAR MAN
(taps the red dot on the satel com-pass)
When we get here.

Jenny slams herself angrily back in the seat.

JENNY
You bastard.

Her upper lip trembles and, in spite of herself, she might cry. The Star Man sees the center lane is open. He checks his side mirror and drifts over, only to be caught by a light. The car is still rolling when Jenny makes her move. She throws open the door and, by the time the Star Man turns around, she is out and running.

STAR MAN

Jennyhaydn!

He takes his foot off the brake to go after her and the car lurches into the cross traffic. He clambers back behind the wheel, regains control and cuts a hard right in front of the other car waiting at the light.

EXT. STREET - SIOUX FALLS - DAY

Over her shoulder, Jenny can see the Mustang coming. She dodges up a brick walkway toward a J.C. Penney shopping mall. The Mustang skids to a stop at the curb. The Star Man jumps out in time to see Jenny push her way past a stream of pedestrian traffic and enter the mall. He leaves the car and zigzags through the people in that direction.

INT. SHOPPING MALL - DAY

As he barges in, the Star Man accidentally knocks a cup of Coke out of a YOUNG MAN's hand.

YOUNG MAN

Hey!!

In a panic to find Jenny, he continues jostling past people to look in the shops that border the atrium.

MEZZANINE

Jenny warily approaches the railing and peers over. Below her the Star Man comes out of a record store. She turns away and gets on the escalator to the second floor.

ON THE GROUND FLOOR

The Star Man thinks he sees Jenny in an electronics store, but when the girl turns around, it is obviously not her. Backing out of there, he knocks over a sandwich board advertising a restaurant. The LOUD THWACK it makes when it hits the cement turns faces in his direction.

Jenny's is not among them. His eyes raise to the mezzanine. Maybe she's there. He looks wildly around for a way up. He spots the escalator and, trying to keep the upper flocr in view while he runs for it, he slams into an unattended pram.

It begins to tip over. The BABY INSIDE SCREAMS. The Star Man manages to snatch it out of the carriage before it hits the floor. He is looking for a place to put it when the MOTHER comes charging out of a plant store.

MOTHER
My baby!!! He's stealing my baby! Burt!!

The Star Man holds the baby out to her.

STAR MAN
Baby.

She grabs it out of his hands and he turns to leave.

MOTHER
Burt!! Somebody stop him!! He was stealing my baby!!

Two tough-looking MEN in T-shirts step in to block the Star Man's way to the escalator.

MAN
Where you think you're going?

Not understanding, the Star Man tries to get by them. They push him back.

STAR MAN
Please.

A tall, skinny blond man with spectacles elbows his way to the Mother.

MOTHER
He was trying to steal Gloria.

Two steps and Burt is on the Star Man. He spins him around.

BURT
Is that right? Huh?

He throws him back against the crowd that has gathered.

STAR MAN
(stutters)
Please.

Burt pulls the Star Man up by his shirt front and shakes him.

BURT
Is that right? Come on. Answer me.

Fear erases the Star Man's tenuous grasp of English and he begins to jabber in his own language. This makes Burt even madder.

BURT
Were you trying to steal my baby? Huh? Answer me!

STAR MAN
Jennyhaydn!

SECOND FLOOR

Jenny has just gotten on the escalator to the third floor when she hears her name. She knows she shouldn't but she gets off and joins the crowd at the railing. From there, she can see the Star Man trapped in a circle of people. He clubs Burt away from him and tries to thrash his way out of the mob.

STAR MAN
Jennyhaydn!

One of the T-shirts throws him back and Burt begins to punch him. We MOVE IN UNTIL we are CLOSE ON Jenny's face.

GROUND FLOOR

Some of the onlookers have joined Burt in his attempt to bring the Star Man down. Growling in his own language, the Star Man fights back as best he can. The sleeve of his windbreaker is torn. One of the T-shirts lands a blow on his right shoulder that turns the Star Man around. He takes a blow on the chest. Another in the kidneys. Burt gets a grip on the Star Man's left wrist and holds on. The attackers close in. Jenny's voice cuts through the din.

JENNY (O.S.)
Stop it!!! Stop it!!!

She barges into the fray and starts peeling the men away from the Star Man.

JENNY
Get away from him!! Leave him alone!! You stupid jerks!! He's retarded!! Can't you see that?!! Get away from him!!

The men do. She picks up the Star Man's baseball cap and puts it back on his head.

MOTHER
He was stealing my baby...

JENNY
You're wrong!! He would never do anything like that!!
(takes Star Man's hand)
Let's go...

MOTHER
He had Gloria in his hands!

JENNY
He's retarded! I shouldn't have left him alone!

She starts to push out of the circle. Burt steps in to block her.

JENNY
(hisses)
Get out of my way.

She stares at him until he does, then leads the Star Man down the path that opens for them in the crowd.

EXT. STREET - SIOUX FALLS - DAY

JENNY
Are you okay?

Still shaken, the Star Man nods. Jenny realizes that it is comforting to him to have his hands in hers and she leads him like a child down the sidewalk to the Mustang.

STAR MAN
(as Jenny puts him in the passenger seat)
Thank you.

INT. GREYHOUND BUS STATION - SIOUX FALLS - DAY

At the counter Jenny puts her Visa card back into her wallet while the CLERK staples the pages of a ticket into a travel folder.

CLERK
(handing it to her)
Gate three. It's boarding now.

JENNY
Thank you.

CLERK
Have a nice trip.

We FOLLOW Jenny THROUGH the people milling around the benches in the waiting area TO the Star Man seated in an open-faced coffee shop. He is examining a plastic plant. A map of the United States is spread out on the formica. Jenny plunks herself down catty-cornered from him. The tear in his sleeve has been closed with safety pins.

STAR MAN
(holding up plant)
What is this?

JENNY
It's a plant.

STAR MAN
But it is dead.

JENNY
(taking it from him)
It's plastic... The closest I was able to get you was Lathrop Wells. You'll have to hitchhike the rest of the way.

The Star Man looks at the map. Lathrop Wells is a small town north of Las Vegas on Highway 95. From there he runs his finger to a spot in the Funeral Range of Death Valley.

STAR MAN
But I must go here.

JENNY
I know that. But the buses don't go there.

STAR MAN
(suspicious)
What is hitchhike?

JENNY
That's easy. I'll explain that in a minute. This is your ticket. When you get on the bus here, the driver will take this part. You will ride to Omaha.
(MORE)

JENNY (CONT'D)
When you get to Omaha, ask the driver. 'Salt Lake City, please. I do not speak English.'

The Star Man nods that he understands.

JENNY
Say it.

STAR MAN
'Salt Lake City, please. I do not speak English.'

JENNY
The driver will...

STAR MAN
But I speak English.

JENNY
Will you please do it my way? You'll get into trouble if you don't. If anybody talks to you, tell them... I do not speak English.

STAR MAN
(indignant)
I do not speak English.

JENNY
Right. In Omaha the driver will put you on the bus for Salt Lake City and the new driver will take...
(bends back second portion of ticket)
... this part. When you get to Salt Lake City, ask the driver, 'Las Vegas, please'...

STAR MAN
(sassy)
'Las Vegas, please. I do not speak English.' What is hitchhike?

JENNY
You want this ticket?

STAR MAN
Yes.

JENNY
Then don't be smart.

P.A. SYSTEM (V.O.)
Last call for bus 33 to Vermillion, Sioux City and Omaha... loading at Gate 3.

JENNY
That's your bus.
(picks up the map and folds it)
When you get to Las Vegas, ask the driver. 'Lathrop Wells, please. I do not speak English.'

STAR MAN
(falling into step next to her)
'Lathrop Wells, please. I do not speak English.'

JENNY
(hands him the map)
You keep this. Now this is hitchhike...
(stops in the middle of the waiting area to illustrate)
You stand on the side of the road, the highway... you understand? And you face the cars going in the direction you want to go. When you see a car or a truck coming, you stick out your thumb like this...

Jenny takes a few sweeps at an imaginary highway with her thumb. The stares this pantomime draws make the Star Man more nervous about the bus trip than he already is.

JENNY
Your thumb tells the driver that you want a ride.

STAR MAN
The car will stop?

JENNY
(continuing toward the loading platform)
Not every car, but... a car will stop... Maybe not the first car ... maybe number eight, number fifteen...

The Star Man stops.

STAR MAN
When do I get to Lathrop Wells?

JENNY
Tomorrow morning. Start hitchhiking right away and...

Jenny pushes open a glass door to:

EXT. LOADING PLATFORM - DAY

JENNY
... you'll have plenty of time to get to where you want to go.

The Star Man hangs back when he sees the security guards.

JENNY
Don't worry. They're not going to hurt you. Come on.
(gives him ticket)
Only show this to the driver. Nobody else. And don't lose it.

STAR MAN
Can I have the gun?

JENNY
No.

She maneuvers him into the end of the line.

JENNY
You'll need this for food.

She takes some of the paper money out of her wallet and stuffs it in his pocket.

JENNY
Don't be afraid. Do what I told you and you'll be okay.

STAR MAN
(nervous)
Yes.

The line moves forward a step.

JENNY
Well... I'm going to go now.

STAR MAN
Go?

JENNY
Yes. I have a long ride ahead of me...
(takes his hand)
Goodbye.

STAR MAN
Goodbye.

He watches her walk away.

STAR MAN
Jennyhaydn.

JENNY
Yes?

STAR MAN
Please stay.

Jenny comes back and takes his hand.

JENNY
I'll stay till you get on the bus.

A family of four climbs aboard and the line moves up. The Star Man is alert to everything happening on the platform. Jenny sneaks him an affectionate look. No one in front of him has baggage to check and they move quickly past the DRIVER until the Star Man is next in line.

DRIVER
Ticket?

The Star Man hands the Driver his ticket. The Driver rips out the first coupon and hands it back.

JENNY
See? You're going to be okay.

When they stop at the door, she impulsively kisses him on the cheek.

JENNY
Goodbye.

STAR MAN
(touches his cheek)
What?

JENNY
It's a kiss...
(MORE)

JENNY (CONT'D)
(she motions for him to get on the bus)
Goodbye...

DRIVER
Let's go.

The Star Man climbs the steps just ahead of him. The door closes. Its ENGINE REVVING, the bus backs out of its stall. Jenny catches a glimpse of the Star Man bent over in the aisle looking out at her. She waves until the bus rounds the building.

EXT. GREYHOUND PARKING LOT - DAY

Jenny's green Mustang loops around the end of a row of cars and heads for the street.

INT. MUSTANG - DAY

LOOKING OVER Jenny's SHOULDER, we SEE the Star Man waiting for her at the curb.

JENNY
(softly)
Oh no...

She stops next to him and rolls down her window.

JENNY
What happened?

STAR MAN
I was afraid.

Jenny moans and lays her head on the vinyl of the window sill. When she raises up, he smiles at her.

JENNY
Okay, you win. Get in.

EXT. INTERSTATE 29 - DAY

The Mustang cruises along between fields of corn.

JENNY (V.O.)
Why did your ship land on this planet... on Earth?

STAR MAN (V.O.)
It was a mistake.

INT. MUSTANG - DAY

JENNY
You thought we were another planet?!

STAR MAN
No. My ship was doing a map of all the suns and...

JENNY
Stars... When a sun is far away, we call it a 'star'.

STAR MAN
We were doing a map of the stars and all the other things up there when we saw a small ship. My... eh... we kidnapped it. On it there was a map that said how to come to Earth. This was very important. Before then, we thought we were the only people in all the stars.

JENNY
You did?! That's funny. So did we.

STAR MAN
Yes?

JENNY
Yes.

STAR MAN
We told our home and the people who tell us what to do on my planet said to come and look but not to talk, not to land, not to shoot. Just to look from up there. We came and... the driver of my ship...

JENNY
The captain...

STAR MAN
The captain wanted to land to see close and to get some things from Earth to take home. The police came and shot at us. One of the people from my ship was killed.

JENNY
Oh, that's terrible. I'm sorry. Was he a good friend?

STAR MAN
I don't understand 'friend'.

JENNY
A friend is a person that is good to you... someone you like to be with... someone you like to laugh with...

STAR MAN
He was a good friend... The captain took the ship away fast and I was not in the ship.

JENNY
The police shouldn't have started shooting. But you can hardly blame them. You surprised them. They didn't know you were up there. When they saw you, they thought you were here to hurt us.

STAR MAN
I understand.

JENNY
Sounds like your captain's going to get hell when he gets back home.

STAR MAN
What is hell?

JENNY
It's bad.

STAR MAN
He will.

Pause. Jenny feels the Star Man staring at her. She turns to look at him. His gaze doesn't waver. She looks back at the road, then back at the Star Man.

JENNY
What are you doing?

STAR MAN
Are you my friend?

JENNY
Yes.

STAR MAN
(smiles)
I am your friend.

EXT. INTERSTATE 80 - NIGHT

Jenny's Mustang is whipping west out of Lincoln, Nebraska. We HEAR A JUMBLE OF RADIO STATIONS as the SELECTOR is RUN THROUGH THE FREQUENCIES.

INT. MUSTANG - NIGHT

Jenny is driving. The Star Man finds a RELIGIOUS STATION ON the RADIO.

PREACHER (V.O.)
(on radio)
God is your creator. God is your master. God is your savior. God is the only reason that you exist. If God...

STAR MAN
(during the above)
Who is God?

Jenny is tired. She doesn't want to get into that.

JENNY
Nobody knows.

STAR MAN
Why?

JENNY
I don't know.

The Star Man lets it drop and finds a COUNTRY AND WESTERN STATION.

STAR MAN
I like this music.

JENNY
I've noticed... Do you understand what they're saying?

STAR MAN
Not all... but it feels like a kiss.

Jenny smiles at him, then:

JENNY
Do you have music up there?

STAR MAN
Yes.

JENNY
I'd like to hear it. Can you sing something?

STAR MAN
I do not want to.

JENNY
Don't be afraid... I'd really like to hear it.

She TURNS OFF the RADIO.

JENNY
Please.

He turns away from her, clears his throat and begins. His singing is like nothing we have ever heard. Vibrations of tones and glottal stops blend into a haunting, seductive fugue. The Star Man stops.

STAR MAN
I am not a good singer.

JENNY
That was beautiful.

STAR MAN
(incredulous)
You liked my singing?

JENNY
Yes. Sing some more.

EXT. INTERSTATE 80 - NIGHT

With the STAR MAN'S SERENADE wafting over the Nebraska plains, we FALL BACK TO FIND a Highway Patrol car tagging along at a safe distance behind the Mustang.

EXT. BEST WESTERN MOTEL - NIGHT

The Star Man stops the Mustang in front of the office. He and Jenny get out and go inside. As the door closes on them, three Nebraska Highway Patrol cars speed up the off-ramp. The lead car turns right on a surface street and enters the motel parking lot at the far end.

The middle car goes straight across the intersection and positions itself at the curb next to the driveway, giving access to a frontage road which leads to an on-ramp. The last car also turns right on the surface street, but parks in a restaurant parking lot directly across from the office.

INT. OFFICE - BEST WESTERN MOTEL - NIGHT

In answer to Jenny's bell, the night CLERK comes out of the living quarters in the back, finger combing his sleep-rumpled hair.

CLERK
What can I do for you folks?

JENNY
How much are your rooms?

CLERK
Thirty-seven fifty for one person, forty-nine fifty for two.

Drawn by the bright colors on their covers, the Star Man wanders over to the magazine rack. By chance, he selects a copy of "Playgirl" and begins to look through it.

JENNY
You have one with two beds?

CLERK
Sure.

JENNY
I'll take that.

CLERK
(slides her a registration card)
Fill this out.
(as Jenny writes)
Will this be cash or credit card?

JENNY
Credit card.

CLERK
I'll have to run your card off now.

JENNY
(digging through her purse)
We're only going to be here a few hours...

CLERK
It's still the full price.

STAR MAN
Jenny, look...

From behind the Star Man, we WATCH Jenny react to the open Playgirl centerfold that he is holding up.

JENNY
Put that back.

STAR MAN
But I have never seen this before.
I am not complete.

Although we cannot see it, we know what he is pointing at.

JENNY
Put it back.

The Star Man swivels the picture around so that he can see it. Jenny hands the smirking Clerk her credit card. He steps to the side and inserts it into the imprinter. Out of the corner of his eye, he sees a dot of light leave the Star Man's forehead to drop behind the magazine and into his trousers.

The Clerk glances over at Jenny to see if she hears the HISSING that is going on behind the Star Man's fly. She does and she hopes it'll stop soon. His eyes on the Star Man, the Clerk fumbles the key to 117 off the rack.

CLERK
You can park your car in front of the room.

He drops the key on the counter.

INT. MIDDLE PATROL CAR - NIGHT

Through his side window, the DRIVER can see the motel office.

DRIVER
(into microphone of his radio)
What did these two do?

INT. LAST PATROL CAR - NIGHT

SECOND DRIVER
All anybody knows is that they're armed and dangerous.

In the office, he can see Jenny and the Star Man leave the counter and head for the door. He raises a pair of binoculars to his eyes for a good head-on look at them.

THROUGH THE BINOCULARS

We SEE Jenny and the Star Man come out of the motel office.

BACK TO SCENE

The Second Officer lowers the glasses and looks down at the telex pictures of Jenny and the Star Man taped to the dashboard.

SECOND OFFICER
Be a piece of cake for us to take 'em.

INT. LEAD PATROL CAR - NIGHT

THROUGH the WINDSHIELD, we can SEE Jenny and the Star Man approaching the Mustang.

THIRD DRIVER
National Security folks should be here any minute. Let them take care of it. That's what they get the big bucks for.

EXT. BEST WESTERN MOTEL - NIGHT

STAR MAN
I want a drink. May I have two quarters?

At the passenger door, Jenny sets her purse on the car roof to take out her wallet.

JENNY
(handing it to him)
You shouldn't drink so much of that stuff. It's bad for you.

STAR MAN
On the radio they say it's good.

JENNY
Hurry up.

Over her purse she notices the patrol car facing her from the restaurant parking lot. There is certainly nothing unusual about a patrol car in a restaurant parking lot. She shrugs it off and gets in the Mustang.

INT. MUSTANG - NIGHT

Jenny's behind hasn't even hit the seat before she sees the patrol car parked on the frontage road off to her left. She looks at the Star Man. He's busy pounding on the drink machine. She turns around to check the lot behind her and spots the patrol car there.

STAR MAN
(coming to the car with a drink can in each hand)
The machine gave me two. Should I put one back?

JENNY
No. Get in.

STAR MAN
(rounding the hood)
You can have one.

JENNY
(as he gets in)
I'm not sleepy anymore. Let's drive for a little while longer.

The Star Man stiffens when he sees the patrol car on the frontage road.

STAR MAN
Are you angry at me?

JENNY
No. I'm just not tired. Let's go.

EXT. BEST WESTERN MOTEL - NIGHT

The Mustang moves toward the frontage road.

INT. LAST PATROL CAR - NIGHT

SECOND DRIVER
(as the Mustang rolls onto the frontage road)
They made us. Let's get 'em.

EXT. BEST WESTERN MOTEL - NIGHT

All three patrol cars jam on their rack lights and, with their SIRENS HOWLING, peel out after Jenny and the Star Man.

INT. MUSTANG - NIGHT

At the SOUND, the Star Man snaps his attention to the rear view mirror. It's ablaze with the same kinds of lights that chased him the night he landed. He tromps on the gas.

JENNY
No!!!

EXT. INTERSTATE 80 - NIGHT

The Mustang careens down the on-ramp and squeezes into the traffic a hair's breath ahead of an 18-wheeler. This cuts off the patrol cars momentarily, but the Mustang doesn't have the speed to stay ahead of them. Using the other cars on the road as shields, the Star Man dodges from lane to lane trying to keep the police from coming alongside.

INT. MUSTANG - NIGHT

STAR MAN
(reaching for the glove compartment)
Give me the gun.

JENNY
Stop!!!

STAR MAN
Give me the gun.

JENNY
They just want to talk to us.

The lead patrol car feints forward on the Star Man's side. The Star Man sways over to cut it off and the middle patrol car slips in next to Jenny with a shotgun sticking out of its window.

Jenny screams. The Star Man sees it but it's too late. The SHOTGUN FIRES. The PELLETS RIP THROUGH the DOOR and into Jenny. Part of the FRONT WINDOW is BLOWN OUT. Bleeding badly, she slumps against the Star Man.

STAR MAN
Jennyhaydn! Jennyhaydn!!

Her eyelids flutter open and she tries to speak, but can't. The middle patrol car is lining up for another shot. The Star Man slams the Mustang into it, sending it spinning onto the shoulder and into a ditch.

The last patrol car speeds up to replace it. The lead patrol car slips in next to the Star Man. They've got him in a sandwich. The Star Man stands on his brakes.

EXT. INTERSTATE 80 - NIGHT

Caught by surprise, the patrol cars rocket ahead of him. The Mustang cuts across the swatch of land that acts as a center divider in the highway and races west in the eastbound lanes.

INT. MUSTANG - NIGHT

The Star Man squints against the headlights of the oncoming traffic as he calmly wedges his way straight through it.

EXT. INTERSTATE 80 - NIGHT

The lead patrol car tries to follow him but is clipped by a Cadillac swerving to avoid the Star Man and bounced back into the center divider. The last patrol car parallels the Mustang in the westbound lanes.

INT. MUSTANG - NIGHT

The Star Man realizes he's still boxed in. A car carrier swerves by on his left. The lane behind is open. The Star Man takes advantage of the opportunity.

EXT. INTERSTATE 80 - NIGHT

The Mustang vaults off the shoulder of the highway into an open field and bullets away through the weeds.

The rush of oncoming traffic traps the three patrol cars in the center divider.

INT. MUSTANG - NIGHT

Jenny moans as the car jostles over the rough ground. The Star Man puts out a hand to cushion her ride. His headlights pick up a gravel road splitting the field and he turns onto it. In a quick look back, he sees the patrol car shooting across the highway after him.

EXT. GRAVEL ROAD - NIGHT

We FOLLOW the Mustang as it winds upward through the grazing lands sparsely dotted with clumps of trees. The plume of dust kicked up by the fleeing car is turned silver by a full moon. The WAIL OF the PATROL CARS is DISTANT BUT CLOSING.

EXT. PASTURE - NIGHT

The Mustang barrels around a curve and slides to a surprise stop before a gate in a barbed wire fence that ends the road. With the .45 in his hand, the Star Man jumps out of the car and tries the gate. It is locked.

When he turns back to the car, he sees something that frightens him more than the approaching patrol cars. Two helicopters have joined the chase. He looks for a place to hide. A stand of cottonwood and elm fifty yards on the other side of the gate offers the only protection.

The Star Man opens the passenger door. Jenny is soaked in her own blood. He hooks the strap of her purse over his shoulder, lifts her tenderly and, cradling her in his arms, wiggles between a fence post and the gate and jogs into the trees.

EXT. PASTURE - NIGHT

While one of the helicopters flies over, the other sets down behind the Mustang. Carrying a pump shotgun, Shermin leads Lyman and the armed technicians to the car.

LYMAN
(seeing the blood on the passenger seat)
One of them must be pretty badly hurt.

Shermin pushes the seat forward with the barrel of his shotgun. The Star Man's life-support suit is stuffed in the space behind it. The patrol cars skid around the curve.

SHERMIN
(to Lyman, indicating the suit)
Get that out of here.

He crosses around the front of the Mustang and motions to the highway patrolmen getting out of their cars.

SHERMIN
They're in the trees.

EXT. TREES - NIGHT

Jenny's limp weight is beginning to slow the Star Man.

A deep shadow on the other side of an elm offers a likely hiding place. He moves through the underbrush toward it. Without warning, his feet begin to slip out from under him. He struggles to regain his balance.

When he does he looks down to find himself staring at a RAGING RIVER 150 feet below. The bank on the other side is just a few feet above the water and in the moonlight he can see a flat plain cut by a highway that stretches into the distance. Slowly, he backs away from the edge of the cliff.

From under the elm he watches the helicopter sweep out over the ravine. Its searchlight darts toward him, bleaching the treeline. The overhanging branches cloak him and Jenny and the light passes without picking them up. The Star Man adjusts his grip on Jenny and starts off in the opposite direction from the helicopter to look for a way down the cliff.

EXT. TREES - NIGHT

Shermin, his people and the patrolmen are combing the woods with flashlights in a picketline search. The Third Driver stops at the mouth of a clearing that runs between the cottonwood and elm to the cliff. He takes a bite off a block of chewing tobacco.

As he replaces it in his pocket, he sees a shadow flit across the far end of the clearing. He swings his flashlight in that direction. The beam catches a piece of Jenny and the Star Man.

THIRD DRIVER
Over here! They're over here!

EXT. TREES - NIGHT

Standing on the rim of the gorge, the Star Man sees the rays of his pursuers' flashlights choking off any possible escape. He eases Jenny to the ground behind a boulder. She whimpers with the pain.

STAR MAN
(strokes her cheek)
You will be all right.

He stretches over the top of the boulder and scatters FOUR SHOTS at the lights.

EXT. TREES - NIGHT

The patrolmen, the technicians and Shermin all hit the ground and kill their lights.

THE STAR MAN AND JENNY

The Star Man pulls the pouch from his pocket and takes out a marble. The marble grows and glows gold as the Star Man rolls it between his palms. When it reaches the size of a baseball, he clutches it firmly in his right hand and EMPTIES the .45 toward Shermin and the police. This time, there is a BARRAGE OF ANSWERING FIRE.

With the BULLETS RICOCHETING around him, the Star Man lifts Jenny to his shoulder. He massages the golden orb until it becomes the size of a soccer ball, then takes two quick steps to the edge of the cliff and leaps into the abyss.

EXT. ABYSS - NIGHT

The upward thrust of the ball supports their fall and under its glow they begin a slow descent to the other side of the river. Above them, the helicopter dips back and locks its searchlight on the shelf of boulders they just left.

EXT. PLAIN - NIGHT

The Star Man sets down with the smoothness of a man stepping off an escalator. He looks over his shoulder. The helicopter is still concentrating its spotlight on the ridge. He speaks to the ball in his language.

STAR MAN
[subtitles]
Iron channel message. Almost caught by monsters pursuing me. They know what I look like. Get permission from Vergobret to use force. It may be needed at retrieval point. Will arrive on time. Wait for me.

He lets the ball go and, with even more velocity than the others, it zips into the sky.

DISSOLVE TO:

EXT. TRUCK STOP - NIGHT

A WOMAN in a Frederick's of Hollywood negligee lets a TRUCK DRIVER out of one of the Winnebagos parked to the side of the main building.

WOMAN
Don't forget to tell the boys where you had a good time.

DRIVER
(calling back to her)
You weren't that good.

Her rusty laugh follows him into the parking lot. He walks between the trucks to a semi which has half of a pre-fab mobile home tied onto its flat-bed. The polyethylene that covers the open side of the house flaps in the WIND at the lower corner next to the cab. The Driver opens his door. He takes out a staple gun and refastens the dark green plastic to the house frame.

INT. HALF HOUSE - NIGHT

In the middle of the empty bedroom, the Star Man tries to cushion Jenny against the sudden JOLTS made by the semi as it lumbers out of the parking lot.

EXT. HIGHWAY 76 - NIGHT

With the Driver taking it smoothly through the gears, the semi picks up speed.

INT. HALF HOUSE - NIGHT

The Star Man moves Jenny into a rectangle of moonlight shaped on the floor by a high, wide window and strips off her blouse.

The cold light marbles Jenny's skin and makes the blood from her wounds appear black. With her blouse, the Star Man wipes away the blood on the right side of her head and neck. He finds a deep glass cut on her cheek and two entry points in her neck. He concentrates on her cheek and we can SEE the glow of his brain through his human skin.

A bit of the white light comes out of his forehead. It tumbles across to Jenny's cheek and settles into the wound. The Star Man watches intently as one end of the wound flares brightly for an instant, then dies. The flesh left behind has been closed without a scar.

A larger piece of light drops out of his forehead into what's left of the gash. With that area suffused in a healing glow, he shifts his focus to the pellet holes on her neck. He sends two pieces of light plunging into the wounds. Immediately, they spread into halos which we can SEE radiating from under the skin.

Out of the night comes a LONG BLAST ON the AIR HORN and the Star Man has to steady Jenny as the truck swerves around something in the highway.

When it settles back into its ride, the Star Man wipes the blood off Jenny's shoulder. The beams of the passing cars through the plastic catch the fatigue on the Star Man's face as he works over Jenny.

EXT. HIGHWAY 76 - NIGHT

With its pre-fab house, the semi rumbles through Julesburg, Sterling and Ft. Morgan. By the time it gets to Denver, dawn is beginning to color the tips of the Rocky Mountains.

INT. HALF HOUSE - DAWN

It's still dark in here. With a chunk of light in his left hand, the Star Man dabs at the last of Jenny's wounds, leaving behind a phosphorescent bandage. More of these patches glimmer up and down her right side. He checks her over to see if he's missed a wound. He hasn't.

He covers her with his windbreaker and, exhausted by his efforts, sits back against the wall. He waits to see that Jenny is sleeping comfortably, then presses the palms of his hands together. The satel compass appears between them. The green dot tells him he is still on course.

INT. HELICOPTER - EARLY MORNING

Jenny Haydn's current credit card statement occupies the upper left screen. The last two items are circled: the charge for the Greyhound ticket and the credit for the return of that ticket.

TECHNICIAN
This was a one-way ticket to Lathrop Wells, Nevada. She turned in the ticket a half-hour later and got a credit.

Shermin uses a handkerchief to wipe the sweat off his face. THROUGH the open DOOR, we can SEE the heat waves rising off the Nebraska plains around the river.

SHERMIN
Where's Lathrop Wells?

TECHNICIAN
Right here...

He punches a map of Nevada up on the screen. Another button is pushed and a triangle of light pinpoints the small town.

SHERMIN
Ar awful lot of open space around there... They're either meeting someone or somewhere in that desert's their pick-up point.

LYMAN
It could be a bluff. The ticket was bought and cancelled almost immediately. It's as if they wanted us to know they were going there.

SHERMIN
For that it would've been better not to cancel the ticket. What are the quickest routes to Lathrop Wells from here?

TECHNICIAN
(punching at the keys)
We could put a stolen on her credit card.

SHERMIN
No... but ask the center to notify us immediately when she uses it again.

A western states freeway map fills the top middle screen. Shermin quickly finds the main ribbons heading west.

SHERMIN
I don't care what you are or where you're from, you just can't up and disappear. Let's throw a block across 80 just west of Rock Springs and one on 70 west of Grand Junction.

EXT. HIGHWAY 70 - DAY

The semi is in the slow lane. Its right rear turn signal blinks steadily telling US that it is leaving the highway and going north at the intersection ahead.

INT. HALF HOUSE - DAY

Jenny stirs awake under the windbreaker in the bedroom as a sloppy DOWNSHIFT JOLTS the house. Her eyes flutter open and she looks around the room trying to figure out where she is. The truck leans into the turn. Jenny braces herself on one arm and sits up.

Catching the windbreaker as it slips off her front, she remembers that she was shot and examines her right side. She runs her fingers over her cheek and neck, across her shoulder and down her side, feeling for traces of the wounds she knows she sustained. She has been completely healed and there are no scars. She leans forward and looks down the hallway.

JENNY
Hello... hello.

The WIND snapping the polyethylene is the only answer she gets. She picks her blouse off the floor next to her purse, but throws it aside and shrugs into the windbreaker when she sees the blood and bullet holes.

Her sudden rise to a standing position makes her light-headed and she has to lean against the doorway until the spinning stops. With her hands outstretched as guards against the sway of the truck, Jenny shuffles down the hallway.

JENNY
Hello. Where are you?

There is no one in the kitchen and she continues into the living room. It is empty. Jenny opens the door to an enclosed back porch. It is also empty. The Star Man is gone. She returns to the living room and stands there not really knowing what to do next. The countryside rushes by outside a floor-to-ceiling picture window.

A WAIL FROM the semi's AIR HORN jars Jenny out of her reverie and she goes to press her cheek against the window. She is looking past her left hand at the road when she notices a wide green ring on her finger above her wedding band. She steps back from the window to examine it, then with some trepidation, twists it off. As it clears the end of her finger, the STAR MAN's VOICE SPEAKS OUT OF IT.

STAR MAN (V.O.)
Jennyhay...

Jenny drops the ring as if she'd been stung. The STAR MAN's VOICE STOPS as soon as she does and the ring bounces across the floor until it hits the baseboard. It looks innocent enough lying there, but Jenny has a great deal of trouble making herself approach it.

When she finally picks it up, it does nothing. She turns it in her hand and when the side of the ring hole that was facing her when she took the ring off faces her again, the STAR MAN's VOICE CONTINUES.

STAR MAN (V.O.)
...dn. You are all fixed. I'm sorry you were shot. I was a big problem for you. Thank you for your help. I can go to my ship alone now.

EXT. HIGHWAY - DAY

The semi is picking up speed as it heads north.

EXT. SEMI'S CAB - DAY

The Driver checks his side view mirror to see if the lane next to him is clear and is astonished to see a woman's arm sticking out of the polyethylene waving a blouse at him.

EXT. HIGHWAY - DAY

Smoke billows from under the tires as the semi skids to a stop.

EXT. SEMI - DAY

Jenny, her purse over her shoulder, is running toward the cab as the Driver steps out with a wrench in his hand.

JENNY
Where did you stop last?

DRIVER
What the hell do you think you're doing?

JENNY
Where did you stop last?

DRIVER
Stay right there...

JENNY
What was your last stop?

DRIVER
Elmo's...

JENNY
Where's that?

DRIVER
About five miles back.

Jenny's thumb is already out for a ride as she sprints across the highway.

DRIVER
(shouting after her)
Are there any more in there?

EXT. HIGHWAY 70 - DAY

A passing car TAKES US TO the Star Man as he runs along the shoulder to a maroon and white '57 Chevy that has pulled off to pick him up.

EXT. '57 CHEVY - DAY

A swarthy, bald MAN with hairy arms leans across the seat.

MAN
Where you going?

STAR MAN
Las Vegas, please. I do not speak English.

MAN
Hop in.

INT. '57 CHEVY - DAY

MAN
(re-entering the flow of traffic)
I can only take you to Grand Junction, but you'll have a better chance to get a ride from there.

The Star Man smiles.

MAN
Where you from?

The Star Man starts to point to the sky, then catches himself.

STAR MAN
I don't understand.

MAN
Parlez vous Français?... Habla Ingles?... Sprechen zie deutsch?

These are foreign words to the Star Man and he pastes on his smile.

MAN
Good job, neither do I. What do you do for a living?

STAR MAN
(pretending)
I don't understand.

MAN
I'm a cook. Do you understand 'cook'?

STAR MAN
No.

COOK (MAN)
Food. Eat. I prepare food. I work as a cook. That's how I make money.

STAR MAN
I understand.

COOK
What do you do?

STAR MAN
(searches for an answer, then)
I make maps.

COOK
Hey, that sounds interesting. You like it?

STAR MAN
Eh... yes.

COOK
Make any money?

STAR MAN
No.

COOK
(takes a pack of Camels out of his pocket)
You don't get rich as a cook, either, believe me. I got a girl going to college this fall. The wife had to go back to nursing to help pay for it.

He sticks a cigarette in his mouth and flips one up for the Star Man.

COOK
Smoke?

The Star Man takes it, quickly examines it, then positions it in his mouth at the exact angle the Cook did. His eyebrows raise when the Cook flicks his Bic and puffs an ash on the end of his cigarette.

The butane flame is swung in his direction and he flinches back before allowing the Cook to singe his Camel. He copies the Cook's puffing and the end of his cigarette begins to glow.

COOK
She wants to become a doctor. She's a bright kid. Hard worker. I think she'll make it. But the damned inflation's driven the tuition up so high it makes it real tough on a family like ours.

The Cook inhales deeply from his cigarette and blows smoke at the windshield. The Star Man mimics the inhalation, then chokes. His eyes bulge and his cheeks puff out as he tries to be cool and not cough. The Cook takes no notice of his struggles.

COOK
I got two other kids. I don't know what we'll do when they get old enough for college.

Smoke starts to dribble out of the Star Man's nose and mouth. Puzzled, he re-examines his cigarette.

COOK
Everybody blames it on the oil crisis. That might be where it starts. But I think a lot of people are just using that as an excuse to rip the rest of us off. I see it every day in the kitchen. Peaches. We use the gallon cans. The price has gone up three times in the last year. And now the cans are only half full.

The Cook takes another drag. As if etiquette required it, the Star Man hurries to copy him. This time there are no ill effects.

COOK
Do you have children?

STAR MAN
No.

COOK
They're damned expensive and a pain in the ass sometimes, but I wouldn't trade having them for anything.

The Cook flicks his ash out of the window. A moment later, the Star Man mirrors his action.

COOK
What do you think of America?

STAR MAN
It is beautiful.

EXT. ELMO'S - DAY

A truck stop set back as little as the law allows from the BUZZ OF INTERSTATE 70.

JENNY (O.S.)
I'm looking for a guy about this tall, with brown hair and really gray eyes...

We FIND Jenny at the set of fuel pumps nearest the highway dogging an ATTENDANT while he services an 18-wheeler.

JENNY
He had on tan cords, a plaid shirt and a baseball cap... probably hitchhiking.

ATTENDANT
I don't pay much attention to those guys.

JENNY
(taking out her wallet)
In the last hour or so...

ATTENDANT
Nope.

Jenny folds back the plastic windows to the picture of her husband.

JENNY
This is him.

ATTENDANT
(shakes his head)
Sorry.

We FOLLOW Jenny as she wends her way through the trucks questioning other attendants. The RUMBLE OF TRAFFIC DROWNS OUT their CONVERSATION, but the answer is always the same. Finally, we FOLLOW the picture as Jenny hands it up to an ATTENDANT cleaning the windshield on a Peterbilt cab.

SECOND ATTENDANT
(looking at picture)
I don't know... I'm not sure. I might have seen him up the road a piece on my way in. He's long gone by now.

He hands the snapshot back to Jenny. She nods a "thank you" and looks wistfully around the yard. There is nothing she can do. Fitting the picture back into her wallet, she walks away. After a few steps she turns back.

JENNY
You know if anybody here's going to Wisconsin?

SECOND ATTENDANT
Ask inside.

INT. ELMO'S DINER - DAY

It's bustling, loud and smoky. Jenny is standing just inside the entrance. She licks her lips and tries to clear the frog out of her throat.

JENNY
(small voice)
Anybody going to...

Nobody pays any attention to her. Her voice trails off. She swallows hard and tries again, this time booming out.

JENNY
Anybody going to Wisconsin?

The activity in the diner comes to a screeching halt and in the silence Jenny adds in a normal voice:

JENNY
I need a ride.

An OLDER MAN, with a face seamed by cigarettes and weather, waves at her from the counter.

OLDER MAN
I'm going to Des Moines. If you can wait till I finish here, you're welcome to ride along.

This gets some good-humored cheers and catcalls.

JENNY
I can wait.

Smiling self-consciously, she takes a seat at the end of the counter and orders coffee from the waitress. While she is waiting for it to come, she happens to glance outside and sees a Colorado Highway patrol car stopped in the yard.

The officer on the passenger side is talking to one of the attendants. Jenny turns away from the window and finds that she is able to watch the conversation in a strip of mirrors that runs around the top of the pie case. The squad car leaves and her coffee arrives.

JENNY
(to the waitress)
Where's the phone?

INT. SIT-DOWN PHONE BOOTH - DINER HALLWAY - DAY

Jenny drops a dime in the slot and dials "0".

OPERATOR (V.O.)
Operator... may I help you?

JENNY
Could you give me the highway patrol, please?

After TWO RINGS, the phone is picked up on the other end of the line.

MALE (V.O.)
Sergeant Packert, Highway Patrol.

JENNY
My name's Jenny Haydn. I think you're looking for me. I was kidnapped in Eau Claire, Wisconsin a couple of days ago. But I'm free now...

SERGEANT (V.O.)
What was your name again?

JENNY
Jenny Haydn. I'm on my way home and I don't want anybody I'm with shot at when you...

SERGEANT (V.O.)
Hold on.

EXT. INTERSTATE 70 - DAY

A roadblock of sawhorses and highway patrol cars has been set up across the two westbound lanes. Standing back of the officers, Shermin watches them check the cars passing through the squeeze point. Every car trunk is opened. Vans and campers are looked into.

Lyman runs up and whispers in Shermin's ear. Shermin is startled by what he hears. He leaves Lyman in charge and hurries to the helicopter parked in the field beside the roadblock.

INT. HELICOPTER - DAY

A Technician gives Shermin a headset phone as he enters.

SHERMIN
(hand over the mouth-piece)
You trace it yet?

TECHNICIAN
All we know right now is that it's east of here.

Shermin puts on the headset and the Technician starts a tape recorder.

SHERMIN
This is Marc Shermin. Where are you, Mrs. Haydn?

INT. SIT-DOWN PHONE BOOTH

JENNY
I don't know. Someplace called Elmo's. Look, I just wanted to tell you that I'm all right and I'm on my way home.

SHERMIN (V.O.)
You've been through quite an ordeal, Mrs. Haydn. Why don't you stay where you are and let us pick you up? We'll fly you home.

JENNY
No. You'll want to ask a lot of questions I don't want to answer right now. I already have a ride.

INT. HELICOPTER - DAY

The Technician hands Shermin a note which reads: ELMO'S TRUCK STOP/ABOUT 30 MILES EAST.

JENNY (V.O.)
I only called to tell you I was free and not to shoot anybody I was with if you see me.

Shermin jabs his thumb upward, indicating that the helicopter should lift off.

SHERMIN
Is the man who kidnapped you there now?

JENNY (V.O.)
I told you. He let me go. I'm on my way home.

SHERMIN
(his hand over the mouthpiece)
Get a highway patrol unit over there.

EXT. ROADBLOCK - DAY

Shermin's helicopter lifts off.

SHERMIN (V.O.)
Mrs. Haydn, I'm going to have to ask you to stay where you are.

INT. SIT-DOWN PHONE BOOTH

A sharp rap on the glass startles Jenny and she turns around to see her ride.

OLDER MAN
Ready?

Jenny holds up a finger that asks for a moment longer on the phone.

JENNY
(into phone)
Mr... I'm sorry, what was your name again?

SHERMIN (V.O.)
Marc Shermin.

JENNY
Mr. Shermin, I'm hanging up now. If you want to ask me any questions, call me at home in a couple of days. I'm in the book.

SHERMIN (V.O.)
Do you know what you were kidnapped by?

Pause.

SHERMIN (V.O.)
Mrs. Haydn...

JENNY
He doesn't want to hurt anybody. Please leave him alone.

SHERMIN (V.O.)
Is he on his way to Lathrop Wells?

This hits Jenny like a kick in the stomach. She leans her head back against the wall. Her ride is pacing outside the booth.

SHERMIN (V.O.)
What's he planning to do in Lathrop Wells? Is he meeting someone there?

Jenny smashes the receiver back in its cradle and throws open the door.

JENNY
(on her way past the weathered driver)
I changed my mind. Thanks.

She rushes down the hallway to the dining area where again she stands just inside the entrance.

JENNY
(at the top of her lungs)
It's me again...

The place goes quiet except for a smattering of laughter.

JENNY
I need a fast ride west.

INT. PORSCHE - DAY

The speedometer reads 90. The driver, a bespectacled, pimply-faced SIXTEEN YEAR OLD, shifts into fifth gear. Jenny is harnassed in the passenger seat. Chatter from a CB under the dash COMPETES WITH ROCK N' ROLL ON THE TAPE DECK.

JENNY
You sure this is your car?

TEENAGER
(with a stutter)
My grandmother's rich.

JENNY
(as they come up on a station wagon)
Slow down, slow down...

TEENAGER
Geez, Mrs. Haydn, we just got going.

But he downshifts. The Porsche is going a mere 80 when they pass the station wagon.

JENNY
(peering at its occupants)
I told you I'm looking for someone.

TEENAGER
In the cars, too?!

JENNY
I don't know where he is.

TEENAGER
This is going to be a real drag. I thought you wanted to go fast.

Howling at full throttle, three highway patrol cars rush past them in the opposite direction. Jenny swivels around to follow their progress until they are out of sight.

TEENAGER
They after you?

JENNY
What? No, of course not.

TEENAGER
(his stutter thicker than before)
Would be kinda neat if they were. I think I could outrun them. Maybe get my picture in the papers.

Jenny takes a second look at this guy. He flashes her a gap-toothed grin.

EXT. OVERPASS - DAY

The Cook's '57 Chevy makes a left on the street intersecting the off-ramp and stops at the curb. Behind it a large plastic yellow chicken twirls on a pole above the restaurant it advertises.

COOK
Well, here we are... You go down that ramp there, you're sure to get a ride.

STAR MAN
(getting out)
Thank you.

COOK
And don't by shy about your English. You speak better than a lot of people I know.
(leaving)
Take care of yourself.

As an afterthought, the Star Man duplicates the Cook's wave, then heads down the ramp. As he clears the frame, our VIEW ZOOMS AND ZOOMS AND ZOOMS UNTIL we can SEE a piece of the roadblock in the valley below him. During the MOVE-IN, we BEGIN TO PICK UP CB CHATTER.

VOICES (V.O.)
Flash for all you good buddies heading west on 70. Smoky's got a roadblock just beyond Grand Junction... Better dump your dope, they're going through everything... He's right. I was just there and I'm still sore...

INT. PORSCHE - DAY

Jenny TURNS DOWN the ROCK 'N ROLL to listen to the CB.

VOICES (V.O.)
Ah loves to be frisked! What are they looking for? I'm holding. Any way around it? Where are you? Oh no!! There it is!!

TEENAGER
I bet you we find your friend at the roadblock.

Jenny doesn't answer immediately. She takes her time checking out the people in a VW they are passing.

JENNY
(to the road ahead)
We better find him before that.

EXT. INTERSTATE 70 - DAY

In the style prescribed by Jenny, the Star Man raises his thumb to a dilapidated Vega shimmying down the on-ramp. The two blue-haired ladies inside are afraid to look at him as they go by. He has the same luck with an attractive blonde secretary that passes on the highway.

EXT. ELMO'S - DAY

A highway PATROLMAN is standing behind the open door of his car speaking into the mike of his radio.

PATROLMAN
The girl's not here, Mr. Shermin. Seems right after she talked to you, she got a ride west with a kid.

INT. HELICOPTER - DAY

All six TV screens display the road rushing under it.

SHERMIN
(into mouthpiece of his headset)
You get that, Lyman?

LYMAN (V.O.)
We're ready.

EXT. SKY ABOVE INTERSTATE 70 - DAY

Shermin's S65 banks through a U-turn and chases west.

EXT. INTERSTATE 70 - DAY

A dun-colored Roadrunner gurgles down the ramp and stops in front of the Star Man. Two grubby LONG HAIRS in worn western clothes are inside with boxes of household utensils and duffle bags.

LONG HAIR
Where you going?

STAR MAN
Las Vegas, please.

LONG HAIR
We're going to L.A.

He looks at his buddy stretched on the jumble in the back. The buddy nods.

LONG HAIR
Sure. Get in. We can drop you in Vegas or get you darn close.

The Star Man opens the door and gets in.

INT. PORSCHE - DAY

The CB CONTINUES TO CRACKLE with news of the roadblock. Jenny's eyes restlessly search the overpass under the whirling yellow chicken for any sign of the Star Man. She sees the dun-colored Roadrunner waiting at the foot of the on-ramp for a break in the traffic, but she is too far away to see who's inside. As the Porsche gets closer, it overtakes an 18-wheeler and Jenny's view of the Roadrunner is cut off entirely. She passes without seeing the Star Man.

EXT. INTERSTATE 70 - DAY

The Porsche weaves through the traffic giving Jenny a chance to look into the cars and trucks it shoots by.

INT. PORSCHE - DAY

Jenny is turned around looking back at a camper.

TEENAGER
I'm telling you, you're going to find him at the roadblock, or right after, or not at all.

JENNY
If he didn't want to go through the roadblock, is there any other way to get to Vegas?

TEENAGER
Fly.

Jenny gives him a withering look.

TEENAGER
The five-fifty. We already passed it. But it'll take him way out of his way.

JENNY
Pull over. I've got to get back there.

TEENAGER
Why wouldn't he want to go through the roadblock?... What did you guys do?... I won't tell anybody.

JENNY
It's easier not to tell if you don't know.

EXT. INTERSTATE - DAY

The Porsche slows to a stop on the shoulder.

TEENAGER
(as Jenny opens the door)
Wait. Could I have your autograph?

JENNY
Sure.

She leans back and gives the startled Teenager a kiss on the mouth, then gets out.

TEENAGER
I have nothing to do. I'd like to help you.

JENNY
Don't worry. I'll be all right.

She closes the door. The Teenager takes a last look at her before pulling back on the highway. Jenny waits for a car in the slow lane to go by, then runs across to the line and waits for a car in the fast lane. It passes. She's two steps toward the divider when she sees the Roadrunner. The man in the passenger seat looks like the Star Man. She waits where she is to make sure, then starts waving her arms to get his attention.

Its HORN LOCKED ON, the Roadrunner plunges by her. Jenny runs down the line after it. A truck blasts past her in the fast lane. She is buffeted into the slow lane. A VW HONKS, its TIRES SQUEAL on the pavement as it swerves around her. Another car BLARES at the Roadrunner backing up the side of the road. It stops and the Star Man gets out. Jenny is screaming at him before she reaches the safety of the shoulder.

JENNY
The police are waiting for you up ahead.

STAR MAN
(overlapping)
I told you goodbye. Why are you here?

JENNY
You can't go this way. You'll get caught. There's a roadblock. You have to go back.

STAR MAN
This car will take me to Las Vegas. I cannot go back. My ship is tonight.

JENNY
The police know about Lathrop Wells. We have to go another way. Come on.

She grabs his wrist but he hangs back.

STAR MAN
If I don't meet the ship, my people will go home without me.

JENNY
Please understand. If you go this way, you'll never get to your ship. The police know about Lathrop Wells. We have to go another way. I'll get you to your ship. I promise.

STAR MAN
Why do the police know about Lathrop Wells?

JENNY
I used a credit card for the bus ticket. Come on.

STAR MAN
I will go. But not you.

JENNY
You shit! I'll decide if I go or not. Not you. I don't know what you do on your planet, but I didn't think that was very nice walking out on me like you did.

STAR MAN
I don't want you to be hurt.

JENNY
Come on.

Holding the Star Man's hand, Jenny pulls him toward the road.

JENNY
I didn't ask to come along on this trip, but I sure as hell am going to be the one to say when I get off.

They bolt across the lanes of traffic to the other side of the road where she flags down an old black pickup truck. She says something to the driver and she and the Star Man climb into the back. As the truck returns to the highway, the CLACK OF AN APPROACHING HELICOPTER OVERPOWERS the TRAFFIC SOUNDS.

EXT. SKY - DAY

Shermin's helicopter slices around a pine-dotted peak following the twists of Interstate 70 below. In the near distance, we can SEE the roadblock.

INT. HELICOPTER - DAY

Unnoticed by Shermin or the Technicians, the black pickup passes off the television screens carrying their quarry east.

SHERMIN
(into headset)
Any sign of either of them yet?

The roadblock appears on the television screens.

EXT. ROADBLOCK - DAY

Lyman, wearing a headset plugged into a belt pack, is walking down the line of cars.

LYMAN
I don't think they're going to show.

INT. HELICOPTER - DAY

A swift kick from Shermin sends a stool clanging into a bulkhead. The Technicians won't meet his eyes when he turns back to them.

SHERMIN
Okay. Tell the highway patrol to block all major arteries off 70 from here to Elmo's.

EXT. INTERSTATE 70 - DAY

Two highway patrol cars scatter the traffic in front of them with their rack lights and SIRENS.

EXT. PICKUP - DAY

Jenny and the Star Man are sitting against the cab, a horse blanket drawn up around their shoulders. They can see the flashing lights coming from way down the road and watch helplessly as the patrol cars eat up the distance between them.

EXT. INTERSTATE 70 - DAY

The pickup makes the turn onto Highway 550.

EXT. PICKUP - DAY

For a moment, Jenny and the Star Man think they're safe. That hope turns to despair when the two patrol cars loop after them. They keep getting closer. The Star Man inches the blanket up over his nose. Unexpectedly, the patrol cars are thrown into a skid. When they stop, they are facing each other ready to inspect the traffic coming off 70.

STAR MAN
(lowering the blanket)
I must make a gun.

DISSOLVE TO:

EXT. DELTA, COLORADO - DAY

The pickup drops Jenny and the Star Man off in front of a shopping center.

INT. RADIO SHACK - DAY

Jenny watches the Star Man flip through a display rack of miniature transistors. He selects one and adds it to the handful of electronic paraphernalia he already has.

JENNY
How are you going to make a gun out of this?

STAR MAN
These are too simple to make the best gun. But it will be pretty good.

INT. TOY SHOP - DAY

Jenny holds up a plastic machine gun. The Star Man shakes his head "no". They continue to search for one that suits him. Jenny opens a box and takes out a "space" pistol that gargles and lights up on the end when you pull the trigger. The Star Man likes it.

EXT. CLOSED ROADSIDE CORN PALACE - DAY

The Star Man shaves the rubber off the electrical lines leading into the fuse box and clips two wires of his own onto the exposed copper. With Jenny watching, we have a MONTAGE OF the Star Man creating his gun: taking out the insides of the toy pistol, cutting out the midsection above the trigger, fitting the electrical components into the pistol, welding them together with the spark that arcs between the electrical wires, taping the whole thing back together in its new configuration.

EXT. SECLUDED CLEARING - DAY

Across from Jenny and the Star Man is a large rock formation. The Star Man bends two thin wires protruding from the knob of transistors bunched on top of the pistol down the grip. Jenny winces as he buries them into the flesh on either side of his left wrist.

STAR MAN
I can only shoot this five or six times. After that, it is too dangerous for me.

The Star Man points the pistol at an elephant-size boulder 50 yards away and pulls the trigger. The GUN GIVES OUT its original GARGLE but nothing else. Jenny smothers her laughter behind her hands.

The Star Man gives her a dirty look and makes an adjustment on the circuit board in the handle.

JENNY
(composing herself)
What's it supposed to do?

STAR MAN
It shoots bullets of my light.

JENNY
Oh.

He tries again with the same embarrassing result.

JENNY
(through giggles)
Should I stand back?

The Star Man grits his teeth and fiddles with the transistors. He takes aim and pulls the trigger. This time it happens. A jagged cone of light zaps from the barrel and DISINTEGRATES the huge BOULDER.

JENNY
(gulps)
I think five or six times will be plenty.

DISSOLVE TO:

EXT. HIGHWAY 550 - AFTERNOON

The only thing moving between the rolling pasture lands is a fire-engine-red Pontiac convertible. The WIND coming over the windshield whips at Jenny and the Star Man in the back seat.

DISSOLVE TO:

EXT. HIGHWAY 550 - LATE AFTERNOON

A RUMBLE OF DISTANT THUNDER follows the lightning that flashes from the dark clouds hanging on the horizon. Looking incomplete without its trailer, the tractor/cab of a Mack truck makes a turn on a farm road, revealing Jenny and the Star Man standing on the gravel. The Star Man looks back to where they came from. There is nothing coming so he sets out in the other direction.

JENNY
Where are you going?

STAR MAN
I must meet my ship.

JENNY
Why can't we wait here for a ride?

STAR MAN
I feel better if I move.

JENNY
We're hundreds of miles from where you have to be.

The Star Man ignores her and continues to walk.

JENNY
(muttering as she follows)
Even if we walk five miles, it's not going to make any difference.

EXT. ROADSIDE - SUNSET

Jenny and the Star Man have their thumbs out to a car but it passes without stopping. They hike up a hill.

STAR MAN
It's getting late. We must get a ride soon.

Jenny is very aware that he is right. The WIND PICKS UP when they reach the top. The sight that greets them makes even the Star Man pause. The clouds are closer now. Light from the setting sun shafting through them dapples the valley to their right.

JENNY
Do you still have your camera?

STAR MAN
(glum)
Yes.

JENNY
Why don't you take a picture?

The Star Man obediently takes the camera out of his pants pocket.

JENNY
All we need is one good ride.

The Star Man nods. He takes a picture of the scenery and begins to walk again.

JENNY
Can I try one?

The Star Man hands her the camera.

JENNY
(turning it over)
What do I look through?

STAR MAN
Your eyes. Your eyes choose the picture you want...

He takes the camera and, holding it next to his head, aims the convex side at Jenny.

STAR MAN
... then what is inside your head tells the camera to take that picture.

The camera has barely received the returning cone of light when the Star Man points it toward his left palm. There is a BUZZ and the holographic image of Jenny that he just took pops out and settles in his hand.

JENNY
That's amazing!... I really look awful, though.

STAR MAN
It is what you look like.

JENNY
(miffed)
Oh!... Well, believe me, without human skin you're not exactly Prince Charming.

STAR MAN
I will break it and take another one.

JENNY
(sincere)
No. Keep it.

The Star Man turns the back of the camera to the image and in a flash it inhales the holograph of Jenny.

JENNY
(a sudden thought)
To you, are we ugly?

STAR MAN
At first you were. But not now.
(holds camera out to her)
You try it.

Jenny takes the camera, but before she raises it, she stops and stares at the Star Man.

JENNY
God, you look like Scott. Except for the eyes... you're Scott.
(positions camera close to her temples)
I look at what I want, then tell the camera to receive it...

She concentrates on the Star Man. He looks easily back at her. The SOUNDS FADE around them. She forgets about the camera and just stares. Finally, she lowers her eyes and hands the camera back.

JENNY
I can't take a picture by thinking about it.

She walks away. The Star Man returns the camera to his pocket and catches up.

STAR MAN
Was Scott your friend, too?

JENNY
He was my best friend.

Jenny turns toward an oncoming car and sticks out her thumb. The Star Man falls into the same pose just back of her.

STAR MAN
Are you angry that I look like Scott?

JENNY
Not anymore.

The CAR HONKS at them as it breezes by.

STAR MAN
(screams after it)
Asshole!

JENNY
(shocked)
Where did you learn that?!

STAR MAN
The cook.

EXT. ROADSIDE - NIGHT

A TORRENTIAL RAINSTORM lashes the countryside. The Star Man's blue force field hovers in front of him and Jenny, lighting their way as they splash along the edge of the asphalt. Their heads are lowered against the weather. They are both drenched to the skin.

JENNY
(after a few steps)
We're not going to make it.

STAR MAN
I can't stay on this planet.

JENNY
No one's traveling in this weather.

STAR MAN
You said all we need is one good ride.

JENNY
Even if we got a car right this minute that would take us all the way to Death Valley, I'm not sure we'd get there before sunrise.

STAR MAN
You promised you would get me to my ship.

JENNY
(shouts after him)
I can't...

STAR MAN
You promised.

JENNY
What do you want from me? There are no cars on this road. I didn't ask for this stupid storm. You're the one who wanted to stop to make a gun. Not me. If we hadn't done that, we might be there by now.

STAR MAN
You can stop. I will go on alone.

JENNY
We're too far away. Don't you understand? Why don't you send one of your radio balloons and tell your Captain that you'll be there tomorrow night? We'll have another day to get there. It'll be easy.

STAR MAN
I don't know if the radio balloons work above your planet. I don't know if my words are going to the ship. This planet is in the right place now for the dead stars to pull us home.

JENNY
So what? I'm sure it'll be in the right position tomorrow. Your Captain's already lost one man. He's not going to be too anxious to leave without you, too.

STAR MAN
But I don't know if my words are going to him. If I'm not there, he will think I'm dead and go.

JENNY
You don't have a choice.

The Star Man looks at her. With the rain streaming off his face, he looks at her. For the first time, the reality of the situation hits him. He turns and, swearing in his own language, flails at the rain. The blue light precedes him. A distance from Jenny, he stops and cries out in English:

STAR MAN
If I stay too long, this skin will not come off. I can't stay here. I want to go home. I don't want this skin. I don't want to look like this.

Jenny can see him standing with his head bowed behind the blue light. There is nothing she can do to ease his pain. So she waits. In the end, he reaches into his pocket and takes out one of the black marbles.

Jenny walks to him as he rubs it between his palms. When it is half as big as it is going to get, he holds it in his left hand and, taking the camera from his pocket, aims the convex side into the glow.

With a SLICING SOUND, the pictures he took on this planet leave the camera and disappear into the message ball. The last one is the picture he took of Jenny. After it he brings the ball to full size and speaks into it in his language.

STAR MAN
[subtitles]
Iron Channel. This is my final message ball. Request retrieval be delayed one night. Image of monster helping me included with others. Possibility it may have to come onboard. Prepare to use force against pursuing monsters. Repeat. Request retrieval be delayed one night. Please be there.

HISSING in the RAIN, the ball leaves his hand. A flash of lightning SHOWS US:

EXT. DESERTED RAILROAD SIDING - NIGHT

Jenny and the Star Man are following the force field down the tracks to an abandoned boxcar.

INT. BOXCAR - NIGHT

The force field rises over the lip and enters first. Jenny and the Star Man watch as it drones from one end to the other. Except for a few beer cans, the car is empty. The Star Man climbs in and pulls Jenny after him. Jenny is shivering badly.

JENNY
Can you close the door?

The Star Man scrapes it forward, but it won't go all the way. While he is doing this, Jenny turns her back to him and takes off her jacket. Her teeth chattering, she tries to wring the water out of it.

STAR MAN
You are cold.

JENNY
You're damn right I am.

STAR MAN
I do not get cold. If you want you can hold me.

Clutching the windbreaker to her breasts, Jenny looks at the Star Man over her shoulder. It doesn't take her long to make up her mind.

JENNY
(crossing to him)
Open your shirt.

She waits while he struggles with the buttons. After two she brushes away his hands and undoes the rest. She lets the windbreaker drop and, slipping her arms around his waist, presses her bare chest against his.

JENNY
(savoring it)
Oh, you're warm... put your arms around me.

The Star Man does and Jenny jumps as the wet sleeves touch her back.

JENNY
Take your shirt off.

It is difficult with Jenny around his waist, but he manages. He drapes his arms over her. She snuggles into him. The RAIN GENTLY DRUMS ON THE ROOF. Gradually, Jenny responds to the Star Man's warmth and relaxes. She lifts her head off his chest and looks at him.

STAR MAN
What?

JENNY
Nothing.

She brushes her lips against his. The Star Man's not sure what's happening. But he's not offended. Her next kiss is full and long. He accepts it with his eyes open and when she eases back he leans in for more. Jenny responds. As if on command, the force field comes from around behind the Star Man to hover in back of Jenny. He takes it between his palms and extinguishes it.

INT. BOXCAR - MORNING

Jenny awakens and looks around. The Star Man is not with her. As she stands up she hears his VOICE OUTSIDE. He is speaking to something in his language.

She goes to the door to find out what and sees him standing beside a fenced-in pasture talking to the horses inside.

EXT. PASTURE - MORNING

Jenny joins the Star Man at the fence.

JENNY
Good morning.

STAR MAN
Horses.

JENNY
You don't forget anything, do you?

STAR MAN
No.

Jenny pets one of the horses on the nose.

JENNY
(to the horse)
Hello... hello. How are you this morning?

STAR MAN
Do they talk?!

JENNY
(laughs)
No, they don't talk... We talk to them.

STAR MAN
I understand.

An appaloosa nudges her way through the others to the fence.

JENNY
Oh, you're pretty...

STAR MAN
I gave you a baby last night.

Shocked, Jenny looks at him from around the appaloosa's nose. The Star Man is combing a horse's mane with his fingers and he doesn't see her expression.

STAR MAN
(meaning the horses)
They are beautiful.

JENNY
Yes, they are.

STAR MAN
You have been very good to me, Jennyhaydn.
(turns to face her)
You said you wanted a baby, so I gave you one.

JENNY
(shakes her head "no")
But...

STAR MAN
It will be human and it will look like this.
(touches his face)
But when it comes it will know everything I know and everything you know. That is something from my planet that I want your baby to have.

JENNY
I told you it's impossible for me to have a baby.

STAR MAN
You will have this baby. If you want it. If you don't, I can stop it now.

Jenny comes over and puts her arms around the Star Man.

JENNY
I want it.

EXT. LATHROP WELLS - DAY

We MOVE DOWN FROM a sign, "Lathrop Wells Inn", TO PICK UP a white government car driving through the motel parking lot toward the eight helicopters (Shermin's two and six Bell Cobras) grouped in the field at the end of the asphalt. The car stops. Shermin opens the door and George Fox gets out. Shermin can see a man about his own age who remains seated in the back seat.

FOX
Hello, Marc.

SHERMIN
Let's get this over with.

EXT. DESERT - BACK OF THE HELICOPTERS - DAY

Shermin and Fox are walking between the sagebrush.

FOX
I'm going to take you out. The President doesn't think you can handle it and neither do I.

SHERMIN
Give me 24 hours.

FOX
Twenty-four hours is not going to make any difference. You're not thinking the right way to catch this guy.

SHERMIN
I've cornered him twice.

FOX
But you weren't able to catch him or terminate him.

SHERMIN
Oh, Jesus... screw it! I'm out!

He stalks back toward the helicopters.

FOX
You better get that chip off your shoulder, Marc. It's going to get you into trouble.

SHERMIN
And you better start thinking right, George. You want this guy? You really want him? You tell my replacement to monitor the roads into here and use the Cobras to monitor the roads into Death Valley. There are only four. He can forget about anything north of here. Why stop here if he were going north? East is the nuclear site. Tough to monitor and I would forget about that. Vegas was a bus stop. I'd use local cops to cover that just in case. I think whatever's going to happen ... a meeting, a pick-up... whatever it is, is going to happen either here or in Death Valley.

FOX
Why would they be here? You told the girl you knew they were coming here. They're probably hundreds of miles away by now.

SHERMIN
We almost caught them twice and they keep coming in the same direction. They're going to be here or in Death Valley, George. Trust me. For some reason they can't go anyplace else.

Fox heads back to his car.

FOX
(passing Shermin)
You've got till sun-up.

INT. BLACK CADILLAC LIMO - DAY

The Nevada desert flashes by outside the window. Jenny is driving. The Star Man is in the passenger seat. Behind the glass divider in the back seat, SALEM BLAND, a long-faced, pleasant-looking man, is writing on a legal pad propped on his knee.

STAR MAN
A eulogist is a man you pay to say nice things about dead people.

Jenny nods.

STAR MAN
I don't understand that.

The GLASS DIVIDER HISSES down behind them.

SALEM
Tell me what you think of this... Huey Johnston was an impatient man. From the very beginning he always had to do it his way. He entered life a month early and, true to his code, left life at his own wish last Wednesday morning. Huey was a great charmer, a delightful man, jumping hurdle after hurdle in life's race...
(breaks off)
Oh, this is terrible. Huey embezzled a half-million dollars from the hospital relief fund and when he was caught, blew his brains out...
(MORE)

SALEM (CONT'D)
Suicides are tough, anyway, but Huey wasn't even a nice man... I shouldn't have taken this one. I got a good notion to cut over to Las Vegas and forget the whole thing.

JENNY
It didn't sound bad. I think his family would like that.

SALEM
Ah... I don't know. You folks ever been to Vegas?

JENNY
No.

STAR MAN
I was supposed to go to Las Vegas on a bus, but...

Jenny shoots him a look.

STAR MAN
I... didn't.

SALEM
You're this close, you should go now. Maybe you'd even get lucky and make yourselves some fast money.

STAR MAN
You can make money fast in Las Vegas?!

JENNY
(to the Star Man)
We really have to get to Death Valley.

SALEM
You can make a lot of money. The last time I was there, I started with twenty dollars and in less than a half hour I walked away with five hundred.

JENNY
I think we'll stay with you to Death Valley.

SALEM
Suit yourselves. That'll give me a chance to write some more lies about Huey.

He flops back on the seat and presses the button to activate the divider.

SALEM
If you ever go though , see Wayne Newton. That guy gives you a good show.

The glass partition seals him off from Jenny and the Star Man.

STAR MAN
I want to go to Las Vegas.

JENNY
No, we're not. The police know we were going there. It's too dangerous. We're going straight to Death Valley and wait for your ship.

STAR MAN
I can make money for you there.

JENNY
It's gambling. You don't make money. You lose it.

STAR MAN
What is gambling?

JENNY
We're not going there.

STAR MAN
I know you need money. I want to get money for you and the baby.

JENNY
I don't need any money for the baby. I'll be fine.

STAR MAN
Inflation, tuition, college. Children are damned expensive. I know.

JENNY
The cook again?

STAR MAN
Yes.

JENNY
If I ever run into that guy, I'm going to wring his neck.

STAR MAN
Maybe I can learn gambling fast.

JENNY
I have five dollars and fifty-three cents. That's all. We're not going to risk missing your ship so you can lose five dollars and fifty-three cents learning to gamble.

EXT. LAS VEGAS - DUSK

The neon is beginning to turn up the pulse of the strip.

INT. HILTON - DUSK

Jenny is very nervous about being here. She feels every face that looks at them could be a cop. They sidle through a Maginot Line of slot machines. COINS JINGLE all around them. An elderly lady wins a handful of dimes. A young man whoops as a torrent of quarters gushes from his machine. But most of the people are losing, including a man feeding silver dollars into the Super Jackpot machine.

Jenny and the Star Man continue onto the tables. Jenny is as much of a foreigner here as the Star Man. Blackjack is interesting, but it would take too long to learn. Craps is too fast and roulette too chancy. The Star Man looks around the room. With a grubstake of five dollars and fifty-three cents, it is readily apparent to him where his best chance lies.

STAR MAN
(to Jenny)
May I have twenty-five cents, please?

With the quarter in hand, he returns to the slot machines. He drops the coin home and pulls the handle. While the pictures of fruit spin behind the view window, his hands stroke the sides of the machine. An orange, a pear and a cherry stop in the view window.

STAR MAN
May I have another twenty-five cents, please?

JENNY
(giving him money)
Let's get out of here. It's too dangerous.

STAR MAN
I told you I could learn gambling fast.

He pulls the lever and presses his hands to the sides of the machine. This time an almost imperceptible blue haze from the force field seeps from under his palms. Jenny notices it and looks around to see if anyone else has.

JENNY
You're going to get us into trouble.

Three cherries lock into a line behind the view window and the one-armed bandit begins to spit quarters.

STAR MAN
(picking up payoff)
How much money do you want?

JENNY
You were lucky. You won ten dollars. Big deal. Can we go now?

STAR MAN
What Huey Johnston embezzled from the hospital relief fund... Half a million dollars. Is that enough money?

JENNY
(tongue in cheek)
Half a million dollars?... Sure. Half a million dollars would be fine.

STAR MAN
Okay.

INT. HILTON - DUSK

Armed with a silver dollar, the Star Man steps up to the "Super Jackpot". Jenny, knowing it can't work, but hoping that it will, stands back gnawing on her thumb. The COIN CLANGS into the innards of the machine.

The Star Man pulls the handle and places his hands against the metal.

The force field does its work. A picket line of 7s fills the view window. Amid the JANGLE OF BELLS and flashing lights that accompany a winner, Jenny jumps into the Star Man's arms.

CLOSE ON A PAIR OF FEMALE HANDS

placing packets of money in stacks on a table top.

CASHIER (O.S.)
Three twenty-five, three thirty, three thirty-five...

We PULL BACK TO REVEAL:

INT. HILTON VAULT ROOM - NIGHT

Jenny and the Star Man are on one side of the table. The CASHIER and two GUARDS are on the other.

CASHIER
Three thirty-six, three thirty-seven... One, two, three, four hundred and... nineteen dollars... Three hundred and thirty-seven thousand, four hundred and nineteen dollars.

STAR MAN
Is this half a million dollars?

JENNY
It's enough.

CASHIER
No, you're short... eh... one hundred and sixty-two thousand, five hundred and eighty-one dollars.

STAR MAN
Oh...

Both sides stare at each other until:

CASHIER
Well, it's yours.

JENNY
Do you have a bag?

EXT. CAESAR'S PALACE - NIGHT

The Star Man follows Jenny into the casino carrying a "Hilton" tennis bag.

INT. CAESAR'S PALACE VAULT ROOM - NIGHT

A pair of male hands is placing packets of money in stacks on a table top.

CASHIER (O.S.)
Two twenty, two twenty-one...

We PULL BACK TO REVEAL Jenny and the Star Man across the table from a CASHIER and GUARDS.

CASHIER
One, two, three hundred and eight dollars. Two hundred and twenty-one thousand, three hundred and eight dollars.

STAR MAN
(to Jenny)
Now I want to go home.

EXT. DESERT HIGHWAY - NIGHT

A brand new Camaro with a paper license plate in its back window blasts up the road from UNDER US. The cabin light is on inside the car.

INT. CAMARO - NIGHT

In the passenger seat the Star Man is riffling through a Columbia "History of the World". A Webster's Dictionary is on the dash in front of him. In the back seat a Caesar's Palace tennis bag rests next to the Hilton tennis bag.

JENNY
It'll tell you pretty much everything about us...

STAR MAN
This is very interesting. We are born knowing our history. We have other books. But not a book like this.

JENNY
Any words you don't know you can find in the dictionary.

STAR MAN
I understand.

JENNY
It'll give you the different countries, how they came to be what they are now, how America came to be, the governments, the languages... everything.

STAR MAN
(chuckles)
Many of my people will not believe those things are possible. On my planet there is only one government, one people, one language. I will be asked a lot of questions.

JENNY
What will you say about us?

STAR MAN
I will say that we can be friends.

JENNY
We can.

She notices the green ring on her left hand and takes it off.

JENNY
This is yours...

STAR MAN
If you want to keep it, you can.

JENNY
I'd like to...

She slips it back on her finger above her wedding band. They drive in silence. The Star Man sets the history book on the dash.

JENNY
(takes the ring off again)
Would you put some of your singing in this for the baby?

STAR MAN
You want the baby to laugh at me.

JENNY
Yes.

EXT. DESERT HIGHWAY - NIGHT

With the STAR MAN SINGING IN HIS LANGUAGE, the Camaro moves further into Death Valley. The SONG FADES and we:

DISSOLVE TO:

EXT. DESERT HIGHWAY - NIGHT

Under a full moon, the Camamo blows by a shuttered gas station.

INT. CAMARO - NIGHT

The Star Man shifts restlessly in his seat as he searches the ghostly landscape for something familiar. He activates the satel compass. The red and green dots are touching.

JENNY
How long will it take you to get home?

STAR MAN
(absently)
Many, many days and nights...

He presses the satel compass into his palms.

JENNY
Would you like to listen to some music?

The Star Man shakes his head "no".

JENNY
I'm sure we could find a country and western station.

STAR MAN
No, thank you.

Jenny takes his hand in hers.

JENNY
Don't worry. Everything's going to be fine.

The Star Man smiles wanly at her.

JENNY
(leans forward to look up at night sky)
Which star is yours?

It only takes the Star Man an instant to find his home.

STAR MAN
There.

JENNY
Where?

He directs Jenny's attention to the constellation Auriga.

STAR MAN
(meaning the star Capella)
The yellow one.

JENNY
Oh, wow... I'll tell you what. When the baby is born, we'll go out in my back yard and wave to you.

STAR MAN
(smiles)
I will wave to you.

All we can HEAR are the TIRES HUMMING over the road.

STAR MAN
I did not understand smoking and plastic plants.

JENNY
Those are definitely two of the mysteries of life.

STAR MAN
Oh shit!!!

Jenny slams on the brakes. The Camaro has rounded the side of a low hill. One of the Cobra helicopters, lit from the inside, is parked next to a line of flares across the road ahead.

INT. SHERMIN'S HELICOPTER - NIGHT

TECHNICIAN
(pulls off headset and hands it to Shermin)
It's Mrs. Haydn.

Infrared images of the highway running through Daylight Pass Death Valley fill the television screens.

SHERMIN
Nice to hear from you again, Mrs. Haydn.

EXT. SHUTTERED GAS STATION - NIGHT

JENNY (O.S.)
Mr. Shermin, you have a helicopter blocking the road and we'd like to get by...

We MOVE FROM the Camaro PAST the pumps TO FIND Jenny and the Star Man standing in the lighted phone booth.

SHERMIN (V.O.)
Where are you?

JENNY
The man you're chasing has a very powerful gun now. He doesn't want to hurt anybody...

SHERMIN (V.O.)
Is he there?

Jenny doesn't know what to say. She looks at the Star Man.

STAR MAN
(taking phone from her)
I will speak.
(holds it awkwardly)
Mr. Shermin, I want to go home.

SHERMIN (V.O.)
I can't let you do that.

STAR MAN
I understand.

He hangs up.

JENNY
I hope that gun of yours works.

INT. CAMARO - NIGHT

Both hands or the wheel, Jenny is burning down the center line. The Star Man sticks the wires of his gun into his left wrist. As the car skates around the corner formed by the low hill, we SEE that the Cobra is still next to the road.

Jenny kills her lights and glues the accelerator to the floor. Three MEN scramble from the helicopter with M16s. A BURST OF SLUGS RIPS THROUGH the Camaro's WINDSHIELD. The Star Man leans out the passenger window and FIRES. The helicopter is BLOWN TO SMITHEREENS. The concussion throws the men to the ground.

JENNY
Holy cow!

EXT. BURNING HELICOPTER - NIGHT

The Camaro whizzes through the falling DEBRIS.

EXT. DESERT HIGHWAY - NIGHT

The Camaro becomes airborne at the crest of a dip. Only its new shocks save the landing.

INT. CAMARO - NIGHT

The Star Man draws the satel compass out between his palms. The green dot now covers the right half of the red dot. He presses his palms together and looks past Jenny at the rugged foothills.

The first light of day is starting to color the sky behind them. Jenny and the Star Man are startled by the DRUMMING WHOMP OF A HELICOPTER. The Star Man looks out the window for its source. He can't see anything. The SOUND FADES. In a moment, it is REPEATED ON THE OTHER SIDE OF THE CAR and AGAIN IT FADES.

STAR MAN
If my ship is not here, we are in trouble.

This is a truism that Jenny doesn't want to hear and she flexes her fingers on the wheel.

STAR MAN
(points at a distinctive cone peak)
That's where we landed last time. Right under that mountain.

JENNY
We have to find a way to get over there.

Jenny and the Star Man steady themselves for the last leg of their journey. Suddenly, their silence is exploded by a COBRA dropping out of the sky in front of them. Its searchlight bangs into their faces and, with its thirty-calibre MACHINE GUNS BLAZING, it comes straight at them.

Jenny yanks the Camaro onto the shoulder. The SLUGS CHEW UP the asphalt beside it. She fishtails back onto the road. A SECOND COBRA surprises them from the Star Man's side. Its MACHINE GUN KNOCKS OUT the BACK WINDOW before he can FIRE.

The Star Man crawls over his seat and arranges himself in the hole that was the back window to meet the Cobras' next FIRING RUN. It doesn't take them long. The first two have been joined by a THIRD. They swoop down on the Camaro.

INT. LEAD HELICOPTER - NIGHT

The gunsights lock on the car below. The CO-PILOT squeezes the trigger.

EXT. CAMARO - NIGHT

SHOTS THUMP INTO the trunk in front of the Star Man and he FIRES. The lead HELICOPTER ERUPTS, raining pieces of hot metal over the desert floor. The other helicopters are jarred out of their run and their BULLETS harmlessly KICK UP SAND on the shoulder. Before they can regroup, the Star Man BLOWS THEM OUT OF THE SKY.

JENNY
In front!!! In front!!!

The Star Man has to hang on as Jenny dodges the car out of the path of a Cobra skimming over the highway toward them. As it goes over, he is able to get off a SHOT directly INTO its UNDERBELLY. The BALL OF FLAME almost engulfs the Camaro.

INT. CAMARO - NIGHT

The Star Man slumps down into the back seat breathing hard. Jenny looks over her shoulder at him and is shocked at the strain that shows on his face.

JENNY
Hang on.

She throws the car into a skid and leaves the blacktop for a dirt road winding between two low hills.

EXT. DESERT - NIGHT

At the base of a sandstone cliff, the Camaro slides to a stop. Jenny helps the Star Man out. Together, they hurry toward the protection of the boulders. A COBRA flashes over the hill. Its searchlight finds them.

The Star Man turns toward their pursuer. Weakly, he raises his pistol and pulls the trigger. Nothing happens. The MACHINE GUNS on the helicopter begin to raise PUFFS OF GRAVEL around him. Jenny grabs his arm and pulls him into the relative safety of the rocks. The Star Man collapses against the cool stone.

STAR MAN
(gasps)
I can't shoot anymore.

Jenny looks out from between the crags. Shermin's two helicopters have arrived. The Cobra squeezes in next to them and with their searchlights flicking over the sagebrush, they move cautiously toward the cliff. Jenny turns back to the Star Man. He is too weak to run anymore.

STAR MAN
The radio balloons didn't get through.

JENNY
(touches his shoulder lightly)
I won't let anyone hurt you.

INT. SHERMIN'S HELICOPTER - NIGHT

PILOTS (V.O.)
(over the radio)
Someone's coming out... It's the woman... They're both coming out ... They're giving up...

Six images (closeup to full shot) of Jenny and the Star Man stepping out of their hiding place fill the television screens in front of Shermin. Jenny has her arms raised above her head.

SHERMIN
(flat)
Kill them.

TECHNICIAN
Mr. Shermin?!

SHERMIN
Kill them.

TECHNICIAN
But...

Shermin takes the microphone from him and speaks into it.

SHERMIN
Fire on my command...

EXT. DESERT - NIGHT

Jenny is waving at the helicopters. The Star Man is standing next to her.

SHERMIN (V.O.)
Three, two... one.

CRACK!!! A huge bolt of yellow light slaps into the three helicopters, VAPORIZING THEM in a BLAST OF FLAME. The Star Man's SHIP ROARS OVERHEAD.

EXT. DESERT - NIGHT

Jenny and the Star Man shield their faces against the DUST STORM that billows under the WHINING DESCENT of the spacecraft. It settles into a landing across the dirt road and the boarding ramp folds out.

Two of the Star Man's Crewmates, in their life-support suits, appear in the shaft of light thrown by the open door. The Star Man shouts to them in his language. They acknowledge it by stopping halfway down the ramp.

JENNY
Well...

STAR MAN
I must go.

Jenny nods.

STAR MAN
What do I do now?

JENNY
You say you love me and kiss me 'goodbye'.

The Star Man puts his arms around her and holds her tight.

STAR MAN
I love you.

JENNY
(her head on his shoulder)
I'm never going to see you again, am I?

STAR MAN
No.

He kisses the tears out of her eyes, then full on the mouth.

JENNY
I love you.

The Star Man steps back and places a hand on Jenny's stomach.

STAR MAN
Tell the baby about me.

JENNY
I will.

STAR MAN
Goodbye.

He turns from her and walks to his ship. Jenny watches him go. As he starts up the ramp, she remembers something.

JENNY
Wait!! Your books!!

She gets the Webster's Dictionary and the Columbia History of the World from the Camaro. The Star Man meets her at the foot of the ramp. He takes them, then kisses her again.

STAR MAN
Thank you, Jennyhaydn.

He trudges up the ramp. At the top, backlit by the ship's interior, he waves one last time to Jenny and is swallowed by the light.

EXT. DESERT - NIGHT

Jenny turns away from the stinging sand as the spacecraft lifts off. When she looks again, it is high and moving over the foothills. A banking turn brings it back. Throbbing with a light show designed to dazzle, the ship dips low over her, rocks itself in a gesture of farewell, then shoots off into the stars. When she can no longer see it, Jenny drops her wave with a sigh and starts back toward the Camaro.

Over her walk, we SUPER:

JENNY HAYDN GAVE BIRTH TO AN EIGHT-POUND
SEVEN-OUNCE BABY BOY ON MARCH 10TH

FADE OUT.

THE END